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INSIDE:

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IMMORAL DISCIPLINE

DEALS GONE BAD

RANTS

THE 2000 OI FEST

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RECORD REVIEWS

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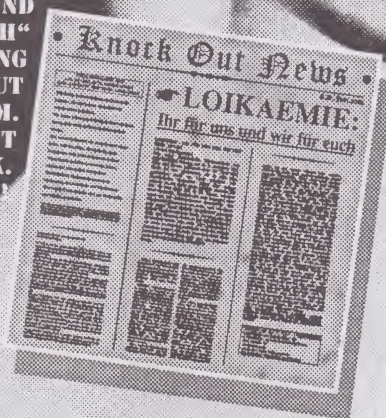
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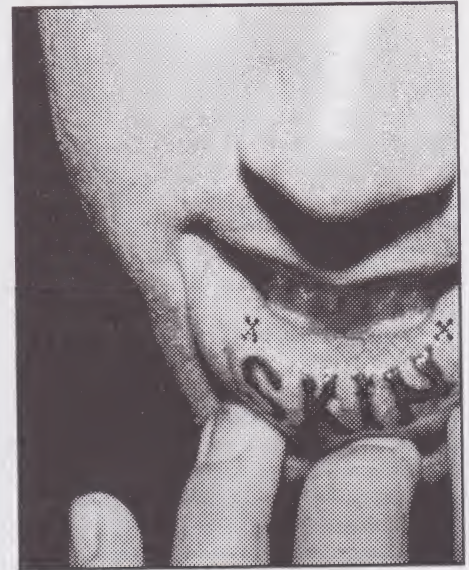


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VERTRIEB CARGO RECORDS

contents



About the cover: The ever honorable Saint Juan, our California representative. Shown here at the Midwest Oi Fest in Kansas Fuckin City, in the mighty state of Missouri after having his sacred tattoo touched up.

American UPSTART

Issue Eight Fall 2000

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from the editor

I usually wait until the last minute to write this little banter. Often times giving you a look inside the workings of *American Upstart*. Life in between the last issue and this has been a wicked ride. The Midwest Oi Fest took it's usual toll on my sanity. After recording a slew of tracks the Main Street Saints took the summer off to do, well, nothing, and I switched jobs... lets talk about that.

One of the main factors in spawning *American Upstart* is that I worked for a weekly publication, I had all the resources at my fingers tips and the tools to make it look like a million even if I only spent a buck. But I digress. (ah shit here it comes)

When I first moved to Kansas City from Minneapolis (via Lawrence, Kansas) I was king of the pizza slingers, I worked in just about every major pizza chain, and many small time ops to boot. I spent 7 fuckin' years at one joint in KC alone; Torres Pizzeria... 7 years solid, now if that ain't loyalty I don't know what the fuck is. Hell, I could of stayed there, married the bosses daughter and had my own fucking pizza place by now. But that wasn't my dream, I hated making pizza, I hated the way I smelled, dressed; there ain't no boots and braces in a 110° kitchen, nope, cut off sweats and a pair of Nikes. 4 out of those 7 years making pizzas I would work all day and head to school at night, not an unusual thing. I wanted out of the pizza ring, I figured my dream as an upstart comic book artist/writer/musician wasn't going to pay the bills as well as an actual job. So I made a compromise and studied graphic design.

My boss was accommodating, rearranged schedules and shifts so I could get my hours and still be out on time to get to class. He looked after the interests of many of his employees, and would often go far beyond the role of "boss" to help his crew out. He was also there financially for many people, for being a pizza slinger I made reasonable money. I had even quit for about a month stint to become a manager of a chain, went through the training course and all this crap to realize I was making just as much money as a prep cook for Torre's. So I quit and went back to Torre's with my tail between my legs. But my increased knowledge of the pizza business helped me to become the manager there. Yep, I had the key to the bar. But what the fuck does this have to do with *American Upstart*?

Even though I had an easy ride at Torre's I couldn't spend my whole life in a kitchen flirting with the waitresses. So I started sending out resumes, looking for any

opportunity to get my foot into the field. Finally after weeks of blind mailings I got two calls, one from the city's largest newspaper; *The Kansas City Star* and one from the small weekly paper; *PitchWeekly*. I knew working for the weekly would pay less, much less. But that wasn't the point, here was a small operation, just like Torre's, run on a skeleton crew that managed to scare the hell out of the megacorp. So naturally I headed for the weekly. Folks, a dream was realized. I was doing something I enjoyed, worked with a killer crew of people, punk rock was blasting out of more than one office, would spend hours in the parking lot taking snapshots against the wall. Not to mention the first issues of *American Upstart* were partially created there... records were reviewed, packages sent off, the internet was utilized to bring *American Upstart* to the forefront. In short, *American Upstart* and the *PitchWeekly* go hand in hand. As a matter fact *PitchWeekly* and about 3 other KC zines went hand in hand. the creators would work off each other and motivate one another, when one of us would complete a zine, the others would push up production on theirs. It was beautiful.

All this would end of course. *PitchWeekly's* success had attracted the attention of the megacorps. They, the *New Times*, were looking for money making weeklys like a crack fiend in a soap factory. Our publisher had a standing offer for quite sometime, but wouldn't give his baby up. As his paper grew so did the problems with running the operation, our staff grew, we squatted offices in the building (true) to make room for the new employees. The paper would bend left and right to make advertisers happy to keep the money flowing. Finally he had enough and took the *New Times* offer. Good for him, he busted his ass for years before I joined and he deserved every penny he got for the sale.

So where does that leave us? Our once happy crew of mishaps, punks and freaks was quickly dissolved. Jobs rearranged, jobs lost. I was no longer working for the small company that I preferred... at least I would start getting paid, right? No. The company was so impressed by our low wages and the fact that we worked for those low wages that they saw no reason to bring us up to par. But I wasn't going to just quit, not my style. I stuck it out, wanted to see the changes, maybe I would like it, maybe things would be just great. In a short, my job was reduced to robot-like functions, I could tell you hour by hour what I would be doing each day. Fuck them. I spent as little time there as possible, all the while looking for another job. I think I

worked on average about 5 hours a day. They caught on after about 3 months and had my ass removed from the premises. I was told I was not career oriented... again, fuck them. I would of quit 2 days later when I got the call from a magazine publisher. So I'm back in the fold, producing magazines on a much, much larger scale. Of course a few of my liberties are gone, I can't play hockey in the garage, I can't play the music loud, and t-shirts and shorts are not part of the dress norm. But I got my pride motherfucker and I'm doing it on my terms.

American UPSTART

Issue Eight Fall 2000

departments

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American Upstart, LLC

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Betty Red 2K

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Griz

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Chaz
Christian
Dutch
Jeff
KC Kid
M
Mad Mitch
Tommy Gun

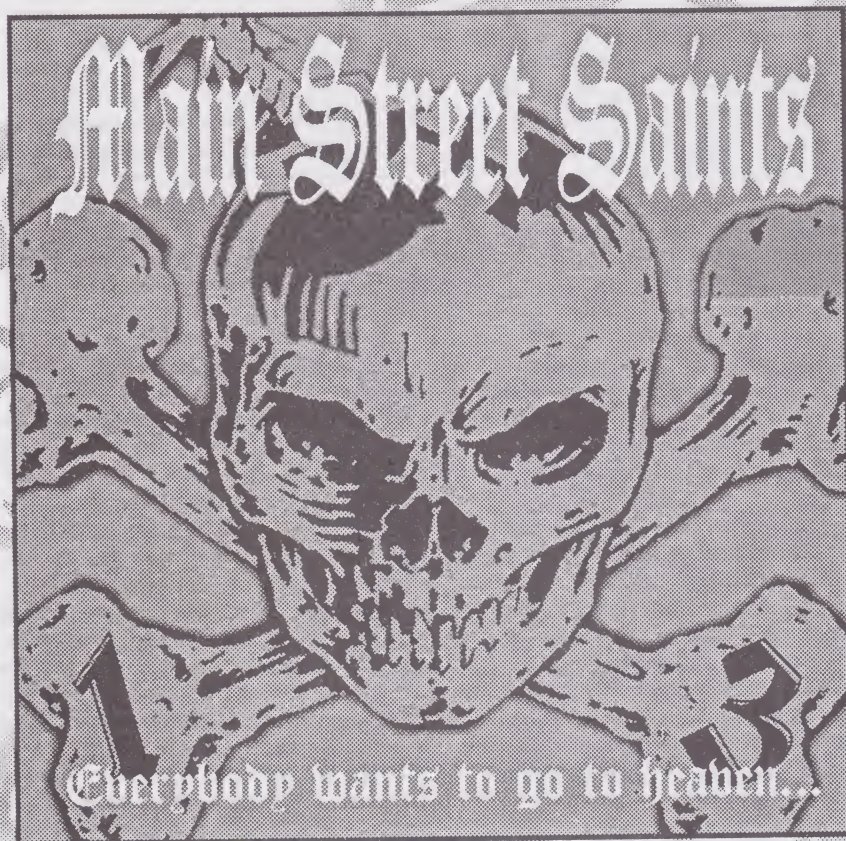
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FALL 2000

ISSUE EIGHT

AMERICAN UPSTART

05

American Upstart

So you did answer me. I guess I got a little anxious. I was wrong. So you've developed a correspondence section. Great idea. There are tons of narcissists out there that will be spewing rhetoric, like myself.

Let me respond to your response now.

I was asking you to show both sides of the spectrum. Not just a whole mag dedicated to anti-racists.

Speaking of which, what the hell does that mean exactly? It seems to me that it is just another P.C. banner for the sheep to fly.

In issue #7 you have the *Templars* talking about how they are getting backlash for playing a *Skrewdriver* song. They have a black guy in that band and still, people are so dumb. Doesn't that say something about our scene? I am personally in contact with lots of punks and skins throughout the nation. I hear all angles and opinions. I am aware of the rock star stance that the *Dropkick Murphys* have taken along with several other bands in the current oi scene. Hell, you guys probably think that you are rock stars. I mean, you talk to Lars long enough and you might wind up being a tree fuckin' hippy. I appreciate that you really believe you were a skin, when I was eating shit out of my diapers. The only problem with that is when I got into the scene, the skins were just bald hardcore kids. The English style "Spirit of 69" wasn't even in peoples mouths yet.

I am very curious about who you guys are and what bands you're in. This is what I've put together: Jason is from the *Main Street Saints*, Dutch is also from the same band. You, Tim Nord are from *Sister Mary Rotten Crotch*. Now, is Chet with *Sister Mary Rotten Crotch* also? From the outside looking in, you guys seem to have a tight circle of friends.

Have you guys out there heard of *Extreme Hatred* or *Bovver Wonderland*? They both deserve to be in your pages.

The *Business* interview was very well done. In this issue that I got, it was like in every interview. There was a push to have the bands let everyone know that they are anti-racists. That is what annoyed me about your mag. It wasn't so much about the music or the scene. It was like you wanted everyone to pledge allegiance to the bleeding heart, gray race, media sheep.

The pictures of those crews from way back were cool. I hope you run more of those in the future.

I'm not sure if you know of my writing. I usually write under the name "Sick Boy."

Hey, Dutch. So what exactly are skin-

heads in it for if not the cause? Are they not working class? If so, then the Union is their politics. If they live in a city, town, state or country, then they should, being working class, be involved with those politics to some degree. What about family? Then there should be a set of morals, ideals, and values instilled in your loved ones. These are all things that should matter in the life of a true skinhead. If they don't matter to you. Then please, tell me what does. I really hope you don't think it is just a cool way to look. A band once said in a lyric, "If you are only in it for the fun, then there's the fucking door." Those are my sentiments exactly. When I came into the scene, we really thought we were going to change the world. We might not of achieved our goal, but some of us made it a way of life. We question authority, speak out against wrong doing, pass on the wisdom we've obtained in our travels, and try to keep it sincere.

I know a lot of you guys and gals out there have lost your way. Be it from drugs, brainwashing or discontentment. I am blown away by the amount of skins in prison from drug use. They tell me stories of the street where skins are killing other skins. These new kids are shouting "unity", while they beat up people that believe different. The same goes for those S.H.A.R.P.S. out there. So what is the point? Can somebody please answer this question for me: why doesn't anybody want the truth to be told? I mean the truth is out there. Look at the corporation heads, bank owners, political puppets, and the media owners. If not for these people, society would not be the way it is. Open up your eyes and look around. Quit believing the lies that are fed to you. Search for the truth and draw your own conclusions. Tim Nord you are doing what you think is best for the scene. That, I admire. I enjoyed your story of ghosts, gals, and goons. Please do what you know in your heart is right and don't succumb to the pressure to become politically correct. You people out there wake up. I'll be among you shortly, so look busy.

Paul "Sick Boy" Morrison

Send mail to:

P. Morrison H72927

(I believe Mr. Morrison will no longer be incarcerated at the time of printing.)

Ed reply:

Alright, let me see, bla bla bla scene, bla bla bla stance, bla bla bla rockstars, oh wait here something. Hate to burst your bubble I am not a member of *Sister Mary Rotten Crotch*, however one member of that band plays with my "member." That member is not Chet, he is a member of the famous *Adolph and the Piss Artists* and also the editor and

chief of *Urban Alternative* out of Atlanta, GA. (Saint) Jason is however in the *Main Street Saints*. However, Dutch technically is not Saint, he is an Upstart with heavy Saint influence and a personality problem.

All valid questions up there so far.

Now out of left field comes this curve ball "...let everyone know that they are anti-racists. ...you wanted everyone to pledge allegiance to the bleeding heart, gray race, media sheep." Where the fuck do you get this stuff, are you receiving unusual vibrations through your toilet? Nowhere, in any fucking interview is a political allegiance asked for. No one asked the *Business* where they stand on racism, did they? Or does it just erk you that bands have these beliefs. Where did you think the *Templars* stood, not that it even came up in the interview other than questioning the outlandish rumors that have been spoken about them. It goes without saying. As you said "They have a black guy in that band and still, people are so dumb."

Onward Christian soldier.

As for the latter comments on "what are skinheads in it for if not the cause?" directed to a comment/statement (we guess, cause we could not find it in the last issue to thwart such blasphemy) that "Dutch" made.

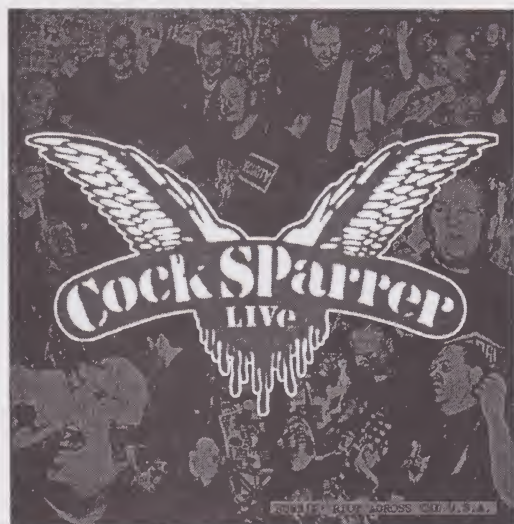
You holy roller'd on for a bit there, but much of what you said is pretty much common sense and has nothing to do with the skinhead population. I got a job, I am supposed to have a job, I don't deserve special recognition because I am employed. That is part of life; you work, you die. It doesn't matter if your a skinhead or joe-worker, they are the same thing. One just has oi music going through his head while he's doing his job.

Now I'd like to see joe-worker, after his 10 hours shift laying concrete make it to the town meeting to determine whether his hard earned tax dollar goes toward putting decorative trash cans on his block or not. More likely joe-worker is into armchair politics, cause he's too worn out from working all day. Albiet if he is a union man and his local goes on strike, that is a different kind of politic, but again does he need to be a skinhead?

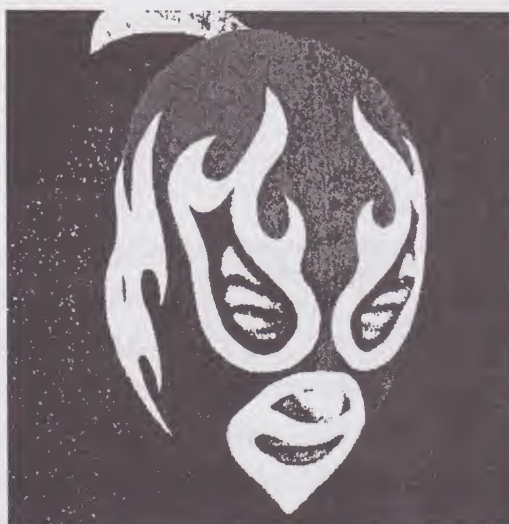
Finally, you're supposed to take care of your children and love your family, if you happen to be a skinhead while doing it, more power to you. But being a skinhead has nothing to do with raising a family, my parents were not skinheads and I think they did a damn fine job instilling values, morals, and ideals in me. All of which I hope to pass on to my family.

I think that about does it for me, everything else in your letter was pretty much old hat, so I'm sure all our readers can figure out an ending on their own.

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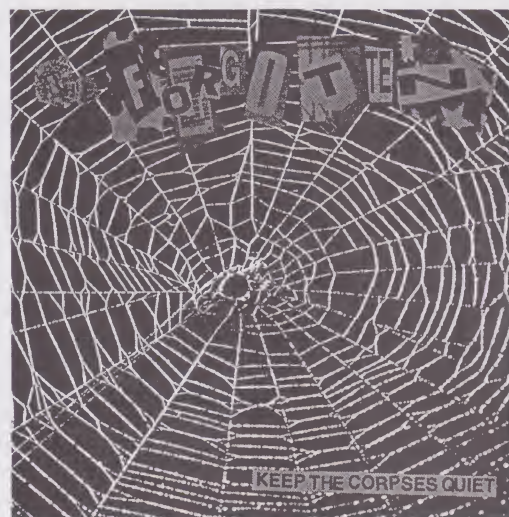
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Patriots

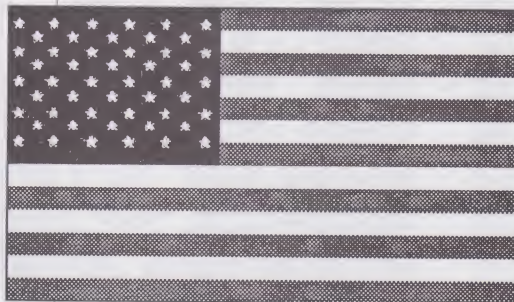
By James Cahel

Oh no! It's that loudmouth again!". Yes it is me again just about to launch into another rant. But before I do that let me try to defend myself and my frequent outbursts. I love the scene. I love the music and I love a lot of you folks out there. But I'm no musician and I don't have the voice (or balls!) to sing, so this is the way I am heard. If what I write amuses or helps even a few then I'm happy. Because even doing what little I can for the scene is something. There were times in my life when I literally killed time until the next show and as a teenager I remember singing along with *Last Resort* and *Combat 84* thinking, "finally... somebody understands." Now I'm older (and hopefully wiser) and the scene and music is still very important to me. So I got the space, I'm going to use it.

The subject of my rant is "patriotism." I am an unashamed flag-waving patriot. Do I love my government? Oh Hell No! Am I proud of everything in our history? Another loud Hell No! But as someone who has lived in four countries and visited many more I am here to tell you America is the best thing going. A conversation I had in Kansas City during it's annual Oi Fest prompted me to write this. A friend of mine, who we'll call Tom, said something to me which got me to thinking. I'm not writing this to ridicule him, but to address a problem that's common nowadays. Tom hasn't been a skin that long, but when he got into it he became fiercely (and blindly) patriotic. He got several tattoos that would make Captain America proud. Since then he's experienced things which have caused him to doubt his country and he told me he was considering covering all these tattoos. I tried to talk him out of it and hopefully succeeded. Patriotism is a good thing whereas blind unrealistic patriotism is dangerous. Is Tom an idiot? No, he's just a young man finding himself. He's learning about life and like many he's marking his body along the way.

For the most part I grew up overseas and as a teenager living in England every crackpot with a grudge against the United States felt compelled to take it out on me. I fought a lot in those days but also began to seriously study our nation's history. We have some terrible periods that we should be ashamed of. As I went along I came to think of the United States as more of an ideal than just a country. A sanctuary for people of all colors and religions where they could live as themselves and as Americans. A hybrid nation as it were made up of people from all around the world.

Along the way mistakes were made and injustice was a fact of life. But the idea, the concept was good. Dictatorships keep their people in whereas we have an entire agency designed to keep people out. That right there should tell you something. A lot of people talk trash about this nation, and as a rule I listen



to the ones who can actually support their argument, even debate them. But the clowns who recite *Exploited* lyrics and worship Wattle is by no means a philosopher or great statesman (Hmmm.. Didn't *Fuck the USA* become *We Love The USA* when the Exploited played in Los Angeles back in the 80's?).

Live life and come to your own conclusions. This country is great in spite of our government, not because of it. Our current President is an abomination. A rich pampered frat boy who to me represents all things bad: drug use, adultery, lying, cheating, stealing, etc etc. I hate him and all he stands for. But slime like that can't take away from the ideals this country was based on. Equality and a chance at bettering yourself. Is it fairly applied? No, but is it possible? Yes. So yes, I'm a patriot. Not because of slavery, prejudice, injustice, genocide and exploitation of the working class but in spite of it.

I love going to shows and hearing young tropical fish punks talking about how much they hate this nation of ours cell-phones while they are getting into their nice cars. Well boys and girls I seriously doubt you'd be tolerated in Cuba or North Korea, but here, someone paid in blood for your right to hate this country. A veteran like my father or his before him fought tyranny so you'd have the freedom to disagree. I wouldn't have it any other way. Hate the government all you want, but love the people and the ideal it's based on. Oh Hell Yes I am a patriot! Fight injustice and do what you can to right many wrongs – but appreciate the good things we have.

Tom, I hope you keep those tattoos. Because even if they strike you as silly now, you passionately loved this country once and hopefully one day will again. To all the people I know and love out there I'll see you somewhere around this country of ours.

Ceremony of the Flag

The flag folding ceremony described by the Uniformed Services is a dramatic and uplifting way to honor the flag on special days, like Memorial Day or Veterans Day, and is sometimes used at retirement ceremonies.

Here is a typical sequence of the reading: (Begin reading as Honor Guard or Flag Detail is coming forward).

The flag folding ceremony represents the same religious principles on which our country was originally founded. The portion of the flag denoting honor is the canton of blue containing the stars representing the states our veterans served in uniform. The canton field of blue dresses from left to right and is inverted when draped as a pall on a casket of a veteran who has served our country in uniform.

In the Armed Forces of the United States, at the ceremony of retreat the flag is lowered, folded in a triangle fold and kept under watch throughout the night as a tribute to our nation's honored dead. The next morning it is brought out and, at the ceremony of reveille, run aloft as a symbol of our belief in the resurrection of the body.

(Wait for the Honor Guard or Flag Detail to unravel and fold the flag into a quarter fold—resume reading when Honor Guard is standing ready.)

The first fold of our flag is a symbol of life.

The second fold is a symbol of our belief in the eternal life.

The third fold is made in honor and remembrance of the veteran departing our ranks who gave a portion of life for the defense of our country to attain a peace throughout the world.

The fourth fold represents our weaker nature, for as American citizens trusting in God, it is to Him we turn in times of peace as well as in times of war for His divine guidance.

The fifth fold is a tribute to our coun-

try, for in the words of Stephen Decatur, "Our country, in dealing with other countries, may she always be right; but it is still our country, right or wrong."

The sixth fold is for where our hearts lie. It is with our heart that we pledge allegiance to the flag of the United States of America, and to the republic for which it stands, one nation, under God, indivisible, with liberty and justice for all.

The seventh fold is a tribute to our Armed Forces, for it is through the Armed Forces that we protect our country and our flag against all her enemies, whether they be found within or without the boundaries of our republic.

The eighth fold is a tribute to the one who entered in to the valley of the shadow of death, that we might see the light of day, and to honor mother, for whom it flies on mother's day.

The ninth fold is a tribute to womanhood; for it has been through their faith, love, loyalty and devotion that the character of the men and women who have made this country great have been molded.

The tenth fold is a tribute to father, for he, too, has given his sons and daughters for the defense of our country since they were first born.

The eleventh fold, in the eyes of a Hebrew citizen, represents the lower portion of the seal of King David and King Solomon, and glorifies, in their eyes, the God of Abraham, Isaac, and Jacob.

The twelfth fold, in the eyes of a Christian citizen, represents an emblem of eternity and glorifies, in their eyes, God the Father, the Son, and Holy Ghost.

When the flag is completely folded, the stars are uppermost, reminding us of our national motto, "In God we Trust."

(Wait for the Honor Guard or Flag Detail to inspect the flag—after the

inspection, resume reading.)

After the flag is completely folded and tucked in, it takes on the appearance of a cocked hat, ever reminding us of the soldiers who served under General George Washington and the sailors and marines who served under Captain John Paul Jones who were followed by their comrades and shipmates in the Armed Forces of the United States, preserving for us the rights, privileges, and freedoms we enjoy today.

The Flag Folding Ceremony above is from the US Air Force Academy

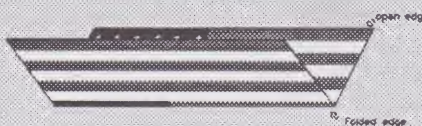
How To Fold the Flag.

Step One



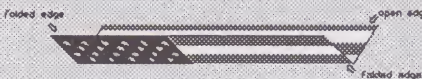
To properly fold the Flag, begin by holding it waist-high with another person so that its surface is parallel to the ground.

Step Two



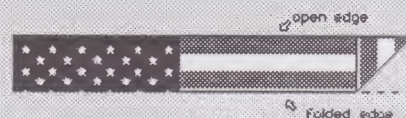
Fold the lower half of the stripe section lengthwise over the field of stars, holding the bottom and top edges securely.

Step Three



Fold the flag again lengthwise with the blue field on the outside.

Step Four



Make a triangular fold by bringing the striped corner of the folded edge to meet the open (top) edge of the flag.

Step Five



Turn the outer (end) point inward, parallel to the open edge, to form a second triangle.

Step Six

The triangular folding is continued until the entire length of the flag is folded in this manner.

Step Six



When the flag is completely folded, only a triangular blue field of stars should be visible.

All the above information is from <http://usflag.org>. The website contains this plus a vast selection of information about our national symbol

A History of the Atlanta Scene 1985-93: Part 1

Rx Face

The Atlanta scene goes way back before my time. Hell, the *Sex Pistols* first U.S. date was in Atlanta at the Great South Music Hall in January of 1979. Back in 1980, before I was old enough to get into clubs, I'd sit on Spring St., drinking beer and watching the punks walk back and forth between the 688 Club and the Bistro on Friday and Saturday nights. 688 was the first punk club in Atlanta and when Iggy Pop played there he painted his set list on the wall. It became sort of a shrine. They repainted the graffiti covered walls in the club a few times, but they always painted around the song list. Sometime in the late 80s, when the owners blew all their money on coke and couldn't pay the electric bill, new management took over, painted over the set list and turned the place into a gay club. All the old punks had a fit. The Agora Ballroom and Hedgen's were other clubs of yore.

Also at the time all the original Atlanta punks lived, at one time or another in the legendary Pershing Point Apts (now the site of the IBM building). I moved out of Atlanta in '81 and missed a good bit of that early scene. Bands like *Freddy Vomit*, *Teens in Heat*, and the *Restraints* whose lead singer, Chris Woods, a diabetic would shoot up insulin on stage and then stick the syringes into his bald head. His girlfriend was killed in a mysterious shooting incident and Chris went to jail for it. He eventually died in prison from complications from his diabetes.

I spent the summer of '85 down in Florida, and deciding to move back, traveled to Atlanta in August to look for a place to live. At the time Little 5 Points was where everyone hung out, so I found an apartment near there. L5P, like (big) 5 Points downtown, is at the intersection of 5 roads, hence the name. Now L5P was been taken over by yuppies and new hippies, back in '85 L5P's was the domain of the Atlanta counter culture. Punks, skins, bums, runaways, ex 60s hippies and the occasional rich folks slumming it and trying to take pictures of kids with mohawks. The square was lined with used clothes and furniture shops, a pawn shop, a record store (Wax and Facts), a grocery store, a pizza place (Mellow Mushroom), a cool dive bar (The Point), an abandoned high school, a movie theater that showed art

films, a lesbian book store and a liquor store. It was where everyone went to hang out when there wasn't anything else going on. You could "brown bag" it and the cops didn't give a shit. Now, the Point has closed, the high school has been converted into expensive loft apartments, the grocery store is now the MTV superstore and the square is full of bongo playing hippies and drug dealers. At least the liquor store is still there.

Lets get back to '85. Apartment shopping successfully concluded, it was time to finally check out the Atlanta scene. That weekend I made my first trip to the Metroplex. The 'Plex was hands down, no contest, the greatest club in the American

after the show I'd head over to the 688 to catch the last band. When that club closed at 4am, a bunch of people usually went to the Majestic, a white trash diner. Pretty funny scene. A bunch of punks and rednecks eating in the same place, everyone drunk.

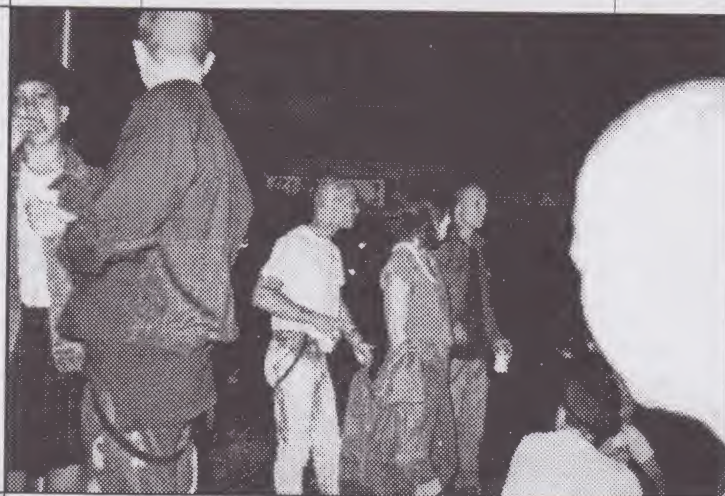
I guess the skinhead scene in Atlanta didn't begin until '84 or early '85. The skins pretty much ruled the 'Plex and L5P. They had a bad rep with some of the punks and the left wing media (*Creative Loafing* and WRFG.) Like everywhere else they were portrayed as the rednecks of the scene. I didn't know anything about skins at the time. After hanging out with them I realized that most of what I'd heard about the Atlanta skins was

bullshit and that they were into the same shit as I was.

Eventually, I hung up my leather jacket and bought a bomber. I guess everyone in my generation started like that. We didn't have the luxury of walking out of high school into a flourishing skin scene. There was no skin scene in America back when I was in high school. There was no "bible" to tell you how to dress. We all started out as punks. Hell, I had the "Never Mind The Bollocks" on 8 track! (Editors note: for all those under 21 an 8 track is a large cassette tape predating the compact disk, MP3's, high definition cassettes and Beta video

tapes.) But I was in the right place at the right time and managed to get into the Atlanta skin scene within it's first year. From what I can figure, the Atlanta skins had two major influence, a bunch of guys importing the style from St. Louis, and the Anti-Heros. Two skinheads, Townsend and Alan Sullivan, later of Moonstomp, lived in St. Louis with their mother. Their father lived in Atlanta and ran the Great South Music Hall. In '84 or '85 they decided to move to Atlanta, bringing the look and music with them. Traveling with them were Gary Yoxen and Rob Bell, a black kid they picked up off the streets. By the time I met them, their close crowd included Chris Lewis, Eric Bishoff, Kira, Holly Winn, Tim Smith, Alison Anchors, Brian, Lorrie and Len Todd (RIP). There wasn't any animosity between punks and skins back then. Everyone went to the same parties and shows. Some of the other folks hanging around in the scene were Scott Schlancker, Ira, Jordan, Toni, Todd Sokul, Bert Westmoreland, Danny Mostella, Chris Edwards, Christy, Bonnie, John, Ginger (2ea), Raul, Foster, Karina, Geordie, Ginsie, Billy Asshole, Paul, Nancy, Melody, Rich, Lorelia, Kat, Staphan and Chris Mills, Tina Lund, Chicken Mary and a bunch of other people I am probably forgetting. Sorry.

As for the Anti-Heros, they began a year



Atlanta, Little 5 Points 1985

punk scene from '85 to '97. The original 'Plex was on Lucky St., but by the time I got to Atlanta it had moved to a warehouse on Marietta St. Across the street from the club was another warehouse owned by some punk chick's mother. A bunch of the punks and skins lived on the second floor. I remember an old, beat up car parked out front with "Agnostic Front" spray-painted on the side of it. I don't remember who played the 'Plex that night, but I'll never forget standing outside between sets with my brother and all the other skins and punks waiting around, when out of a second story window of the warehouse across the street, somebody started playing the soundtrack to *A Clockwork Orange*. You know, the theme music at the beginning of the film, the opening scene a close up of Alex's face in the Milk Bar. Surreal.

I went back to Florida for a month and moved all my shit to Atlanta in September. I got a job in a warehouse that imported toys and every weekend I'd hit the clubs. The 'Plex was an all ages club and since the last MARTA train left the Omni station around midnight, all the shows began around 9:00. That was fine with me. I'd hit the 'Plex early, everyone would hang out and drink in the parking lot before and between bands, then

or two earlier. Mark Noah had moved to Atlanta to attend college. He was already a fan of the music when one day in Piedmont Park, he saw two punks walking along. One had a mohawk and a jacket with "Anti Heros: written on the back. Mark got talking to these guys (Jay Jones and Joe Winograd) and found out they wanted to start a band. They had a name for the band but no lead singer. Mark told them he'd sing, write lyrics and find them a place to practice. They started practicing in a church on the campus of Emory University. With no permission from anyone, they'd just walk in, set up and act like they were supposed to be there.

One of my favorite of Mark's stories comes from this time period. He was living in an apartment near Emory and his neighbor was a good friend of Amy Carter, the ex-President Jimmy Carter's daughter. On sundays, everyone would go to a bar on Spring St. Called Margaritaville and hang out in the parking lot, drink and recover from the week-end. Amy Carter showed up at Mark's neighbors one Sunday and they decided to go up to Margaritaville. As they were pulling into the parking lot, Amy Carter says. "Look at those punks, what a bunch of poseurs." I guess she was the real thing.

Jay Jones eventually left the Anti-Heros to play in a rockabilly band and was replaced by Mike Jones. Mark, Joe, Mike and Tim Lawrence moved into an apartment in an old

house on Euclid Ave., stumbling distance from L5P. I don't think they ever cleaned the place, but we would have some great parties on their front porch, really annoying the upstairs neighbor, Linda Sue. She was kinda wacko. Had a bunch of plants and a couple of mannequins on her balcony. That's the kind of people L5P attracted.

Toward the end of '85, I had seen a lot of these people at shows and parties, but hadn't really gotten to know many of them yet, especially the skins. One night I was watching TV and writing my brother a letter, the news came on and said, "Coming up, members of local gang arrested." Knowing that skin were the flavor of the month with the local press I wrote my brother that it was probably the Atlanta skins. After the commercial, I learned that I had guessed correctly. It was the night of the "Disco Riot." The song is pretty self explanatory, but I learned the details a few months later from the folks who were there. The 688 club had some local bands playing and advertised that they'd have free beer. If you're like me, you can suffer through some pretty bad music for free alcohol. On the other hand, when the beer is free, you're not so worried about wasting it.

Sometime during the festivities someone got up on stage and threw a beer at the band. Everyone was kicked out and a scuffle ensued. The owner of the club jumped into his van and ran into Chris Lewis, breaking his

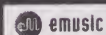
leg. An unnamed individual pulled the club owner out of his van and beat him with a metal pipe. The cops came and almost everyone took off. Joe hadn't done anything, so he was hanging out and watching. One of the band members fingered him and he was arrested. That ol' guilt by association thing. I believe he eventually got some probation for it. Two of the other guys, Chris and Eric jumped bail and left town never to be seen again. Todd Sokul had put up their bail money and needless to say he was pissed at them. I don't know if he ever got his money back. December 1985 was a pretty good month for me. A new *Clash* album (Cut the Crap) came out. *Suicidal Tendencies* played to one of the biggest crowds I had ever seen at the Metroplex. I wasn't a big fan of their music, but the atmosphere in the club was great. I got a \$100 Christmas bonus from the toy warehouse, went to the Big Star grocery store and bought every can of Black Label beer they had. I had to throw away some food so I could fit all the beer in my fridge. And finally, went to Nashville for New Year's.

That pretty much serves as an introduction and covers the 4 months of '85 that I lived in Atlanta. I'm going to try and keep these stories in chronological order, so join me next time for 1986: ice, commie Rick gets kicked in the nuts and why you shouldn't park your Mercedes in front of a skinhead warehouse party.

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Boots and Braces, Modems and Instant Messesges'

Timothy Nord

For years, skinheads have declared the streets as their own, the rougher tougher sect of the underground. We have stood unopposed in the scene.

But with technology rising faster than John Holmes dick, we skinheads are finding ourselves in a world dominated by 14 year old cyber punks and skins who couldn't fight their way out of a wet paper bag, yet could systematically crash your computer, ruin your credit and take a picture of your girlfriend and make a million dollars at his private skinbyrd nudie website. Doesn't that just make you all warm inside.

Yes the computer age has reared its ugly head in our scene, and if you like I, have taken the bait and invested your hard earned cash into a hard drive, monitor, modem, internet provider, web cam, email... all the stuff that makes being an end user that much more fun; then you know it's a painful addiction. Well maybe not, but after spending 3 years with access to the internet and all it has to offer, I have found that I only go to about 5 sites on a regular basis, none of which have any great usage other than fast loading cartoons of squirrels getting blown up, gab, rumors and drama.

When I first got connected it was at my job, I spent the most part of everyday with two windows up, my work screen and a browser, I thought of every imaginable phrase to put in for skinhead related searches;

Bootboys, Skinhead crews, Hooligans, Soccer Violence, Nazis, Anti Racists, Skinbyrds etc etc, and each search pulled up a plethora of sites. But once I got into the page it was the same crap over and over again, some young kid trying his best (bless their little souls) to expel rumors of racism, going over the history of skinheads and how we have roots in Jamaica. A spinning crucified was around every corner, dancing boots, dancing two tones, Oi Oi Oi, I had had enough. I was 27 at the time and the last thing I needed was a kid of 15 years telling me the history, fuck I made some of that history. Before my head gets too big and I start telling you where I was is 85 and crap like that, let me digress.

The internet, to me, gives people as much power as the can pull out of it. If you can make a good looking page and sound half way like you know what you are talking about, people will read it and the naive will believe it. Who's to say otherwise, the creator of the page is not standing right there to answer your questions or to defend his or her claims, it's up to you to take it for what it is.

The internet also offers a never ending supply of slander, I never knew, in my sheltered little world, how much back stabbing, shit talkin', face smearing, name ruining propaganda is out there. If someone doesn't like you and they want to mess with you, paint an ugly picture of your personality, oh dear friends I have seen the horror and I laughed right along with you at the expense of another.

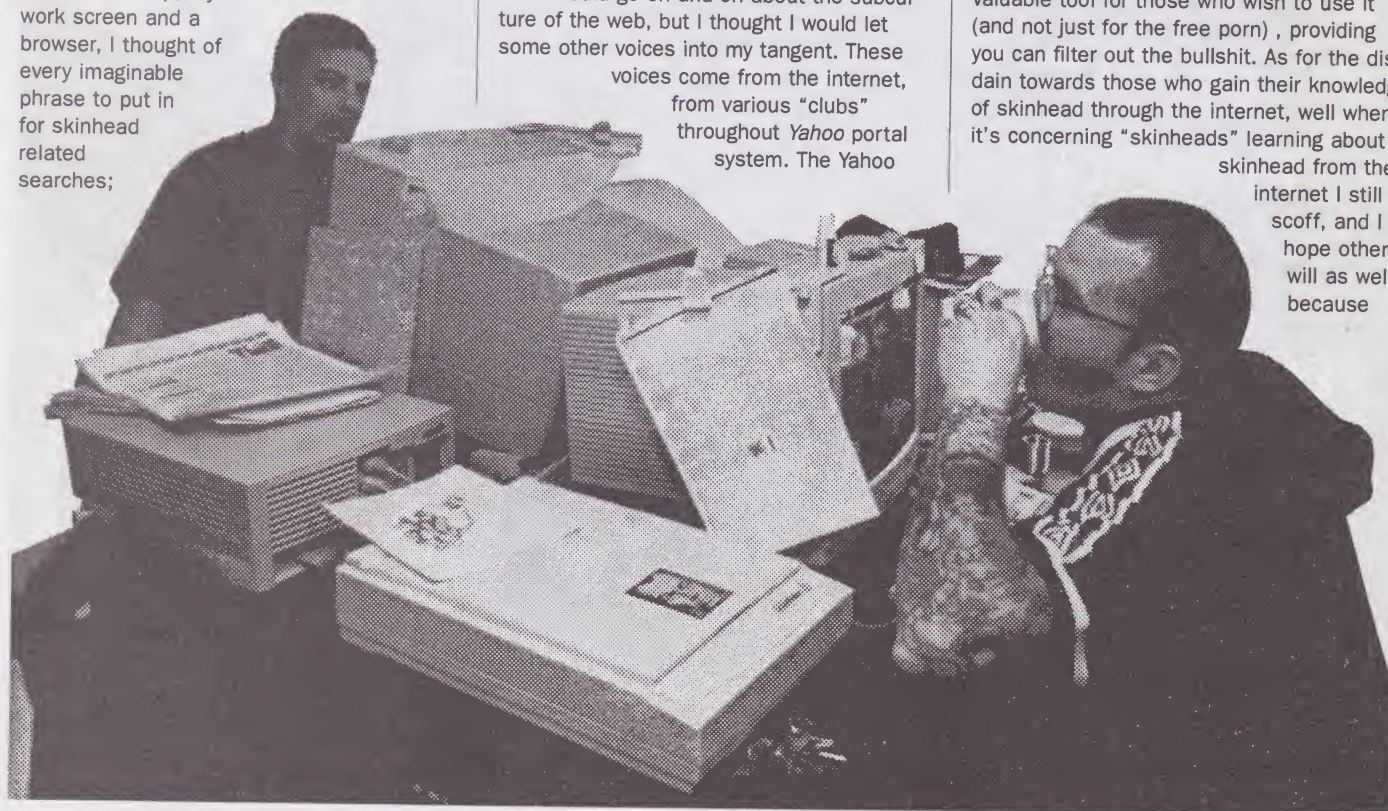
I could go on and on about the subculture of the web, but I thought I would let some other voices into my tangent. These voices come from the internet, from various "clubs" throughout Yahoo portal system. The Yahoo

clubs are a user friendly meeting place, message board and picture post. Each carved out to the creator of that clubs specs. There are clubs for everything: skinheads, punks, music, politics, nekkid women, nekkid skins and punks you name it it's there. The clubs are filled with countless skins and punks from around the world, all interacting with one another. Is this interfacing what our scene needs or is it another clique for the tech advanced.

My first question to me was obvious. **When the internet first reared its face into the skinhead communities, most skinheads scoffed at it and especially at skinheads who spent their time and gained their knowledge of skinheads on the internet. Do any of you out there feel that this attitude has changed and why?**

I got a variety of answers from positive to negative Scott a.k.a. LnStrSkin outta Texas had this to say "At least 50% of my closest friends who are skinheads make their living in computer/internet related careers, so I'm assuming that attitude has changed for the most part. Personally I think that the internet has its good and bad points, with the good outweighing the bad, but I agree that the so-called "cyber-skins" should be beaten over their heads with their monitors."

Rob Thug of the Subway Thugs put it like this "That's a two-fold question. Anyone who begrudges someone else because they use the internet is simply ignorant. As cliched as it may sound, the internet is a valuable tool for those who wish to use it (and not just for the free porn) , providing you can filter out the bullshit. As for the disdain towards those who gain their knowledge of skinhead through the internet, well when it's concerning "skinheads" learning about skinhead from the internet I still scoff, and I hope others will as well, because



skinhead is more than just something you read about. There's too many people out there who think they have the whole world of skinhead figured out just because they've read some *Blood and Honour* mags, or picked up the "Skinhead Bible" *A Spirit of 69* or conversely visited a few websites. Nothing can ever replace the experiences of being there and doing it. Someone still has to prove to me they're a stand up person in real life before I count on them as one. One thing that's changed though is that either more skins are using the internet now, or at least more skins aren't embarrassed to admit it to each other. As for outsiders to the scene learning about skinhead. It sure is a lot more accessible than trying to get someone to talk to you or to find a skinzine. It's easier for them to find out more accurately what skinhead is all about, as there are some good proper skinhead sites out there, however the flipside of that, is that there are just as many or more ass-backwards ones. It's all a matter of which they get to first and who they want to believe more.

With all that aside, what do you do with the people you meet online, I asked the clubs.

Do you have the same hesitations for skinheads you meet online that you would meet in person. You know we are all a bit funny about new skinheads who pop into the

scene either from another city or as a fresh-cut. Do you think it's easier for kids to break in cause of the internet.

These answers seemed to ring the same bell, the internet is not a place known for it's trustfulness. Julie out of Washington feels that "there's still some resentment toward people who got into the scene via computer. It's just not the same as actually getting out into your city and bothering to meet the people who you'd need to know. Also I think that in some peoples' opinions, owning a computer is some sort of mark of wealth and doesn't fit in with a working class ethic."

Amanda a.k.a. IrishDevilDoll13 follows Julie's answer closely, but also notes how it can help "I have hesitations about skins on the net, only because the net is so anonymous. I have no way of knowing who is a bonehead or not. So I am a little weary sometimes of kids yelling "oi" in a chat room. As far as breaking in to the scene, I guess it is a good thing that a kid from a rural area can find like minds, and feel a sense of belonging that he may not get from the kids in his area!

Whereas Kim a.k.a. Redskin from St. Catharines, Ontario probably isn't as tolerant "Yes I do have hesitations, for one thing you don't really know what kind of skin they are or if they are just fly by night. At least in person you can get a feel of what the person is about. It's easier to spot a poser in person

than on the internet. I think it is easier for kids to break into the scene over the internet because they can see what we wear, what kind of music we listen to, etc etc..."

So we have all this technology at our finger tips, what are we really doing with it? There are millions of people online at any given moment, millions of opportunities, millions of possibilities. So I started thinking about this.

Do you think the Internet has opened up any opportunities for the skinhead scene to grow, or do you think with all the IRC room exclusiveness, clubs, and 12 y/o filled chat rooms talking mighty shit to who knows who, is actually making the scene more divided.

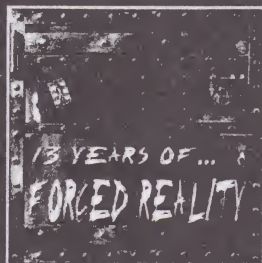
Jonny, rooted in North Carolina seems to have a pretty good grasp on the reality of the net with this one "In my opinion, it wasn't like the scene blew up when the internet came about it just kinda plopped on the couch next to the skinheads and said "hey, I'm here, use me or whatever" it really didn't make that much of a difference aside from info readiness and being able to keep in touch with all your mates real cheaply. With the idea of secluding people or dividing the scene the only thing I noticed thus far is that you get a lot of these freshcuts or what not disrespectin' the salties because they can't attribute a face to the name online so they

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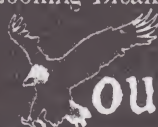
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don't give two shits. Before the net if that happened you woulda' had your face smashed in a heartbeat."

Our beloved Rob Thug is gonna set us straight, "Anyone who bases their opinion of people or cities because of something they've heard 3rd or 4th or Nth hand on the internet have their heads up their ass, and just as useless as those people who waste their times spreading the shit. Frankly, any skinhead who places more value on IRC, chat rooms and clubs can stay there. Sure, they may be fine places to go talk to people, but when they rule your social circle, buddy, get out of your moms basement and get a life. I've got better things to do than go around and anonymously posting messages saying "Nazi's can kiss my ass", or "SHARP's are fags", and I sure as hell won't waste my time reading the messages."

And Scott finally had this "I think on the whole, the internet is a good thing. It's easier to find out about upcoming shows in your area, keep in contact with folks you may meet at festivals, etc. As far as the 12 year olds talking shit goes, I think most skins who've been around can pick out the morons from the legitimate folk, and when it comes to chat room/club exclusiveness, most every "real life" scene I've been around has been elitist, so there's not much difference there."

So we had some nitpickin', we all suspect how "evil" the internet can be, and we know that sometimes you don't really know who you are talking to. So what good is this spawn of technology

What do you think is the best thing the Internet has done for the skinhead scene

"2 words" say Amanda: "FIGHTING IGNORANCE!!! When I began as a skin 10 years ago, we were considered a gang by the police. We were put into the same classification as drug dealers, when we actually had a cause. People assumed that if you had a shaved head (or in a girls case, a fringe) you were a racist and scum. The internet to a point has helped change that."

Brock up in Michigan who runs the United and Strong website says, "I think the internet has been a good thing for the skin cult. I think that it has opened the movement up for kids who might of never got an opportunity to know the truth and the way of life. I also think it has helped maybe put us in a little better light as far as the public goes, sure we are not free of people calling us fascists but it is not as common as it was say back in '89."

And our favorite Canadian Rob in his long winded (that's my role) way put's it, The best thing the internet done us simply that it has made it easier for us to meet each other. Being in a band at one point, it was

an invaluable tool. It let us get in touch with other bands, labels and magazines (right Tim!). It helped us get in touch with people from other cities. Without any of them we wouldn't have any records released, or played some of the cities we did. I recently went down to Atlanta for the Beer Olympics, through some message boards we were able to talk to people and find out cool hotels and bars and whatnot that were worth checking out. Bands have been in contact with me up here trying to get shows in the area and I was able to help them out. All of this would have been much more difficult, more time consuming and much more expensive if I would have had to write or call these people all the time.

Now, I have an easy way of staying in touch with all the people I meet. As well, the internet has allowed me to find out a lot more about some bands, labels and releases than I ever would have been able to otherwise.

You wanna find out what labels put out those hard to find rocksteady classics, its out there. You wanna know Slade's discography, it's there for you. You wanna figure out the lyrics or guitar tabs to a song...Go look 'em up. No one here carries American Upstart, who cares, I can check it out on the website.

Now this last question got me, I thought I had some honest contributors. These skins are obviously in some sort of denial about their web addiction.

When you're at a bar drinking or at a show, do you often want to leave so you can check your email or see what's up at the club?

You'll get an answer from everyone.

Amanda- Uh never... Nothing gets between me and my pint!!! NOTHING!!

Scott- About 90% of the time I just sign on to see what some dumb bastard is bidding on whatever crap item I'm selling on E-Bay at the time.

Rob- Uh. That would be no.

Kim- I never feel like leaving a bar or a show if I'm drinking. I normally check when I come home if I have posted something though. I like to see if anyone responded to what I had to say.

Jonny- Hahaha put it this way, I care what my friends are doing, I care what they wanna do, but I don't go out of my way to seal my happiness and well being, with the words of my friends. I think if you lived like your question entailed, that would be a very unhealthy thing.

Julie- I can't go to them (bars) but if I'm out drinking with my friends or at a show then I'm sure as hell glad I have something better to do than stare at a screen.

Well either we are not as bad off as we

thought or they are all lying. So judge for yourself, myself I believe the web is both a blessing and a curse.

One Skins Opinion

By Eric

Street Punk/Oi' Fest Y2K. Why? Why the hell not. And if you didn't, you missed out on a well put together, well executed, and well performed two-day show. It definitely lived up to the expectations built up from last years inaugural event. Kansas City, and our guests, owe a big Oi' to Saint Tim and American Upstart, the Hooligan Empire, the El Torreon management and staff, All the bands that made the trip and played for our enjoyment (as I am sure as much their own). I can say with most confidence that a good time was enjoyed by one and all.

With all the due gratis given, I would like to get up on my soapbox about the behavior of a small group of skins at the show. They personified one of my biggest complaints about a mass gathering. I freely admit that when you mix a bunch of skins, punks, and other malcontents with alcohol and good, loud, driving music things will happen. People get hot and itchy, tempers get short, and a little too much Oi' gets flowing through their veins. It is inevitable. HOWEVER ... seeing two grown men throwing words back and forth, having their friends and ladies 'hold them back', and the bystanders aggravating the situation by getting in the middle of it and making it a cluster fuck of a mixed up testosterone bungle, really looks stupid. It is like two little kids standing in the playground drawing lines with their feet saying, " Step over this line and I will knock your block off." Juvenile.

After seeing these events take place it really got me thinking. Those who know me know that I am not a violent person. I do not condone or promote violence. I have pride in my scene and have a personal sense honor. And I have a theory regarding fighting. It has a lot to do about being nice until it is time not to be nice. I do admit that there is a line at which one must stand up for your rights, privileges, and values. When that time comes, 'Katie bar the door' because all hell will break loose. So when it comes time to take care of business, just do it. I don't mean self-defense, that is a whole other topic. I am talking about just plain out standing up for yourself and your beliefs. Don't doodle in it. Don't play around with games. I don't know any of my friends, which if motivated to that extent, could truly be held back from a situation. BUT ... too often I see a staged show of machismo and fluffed plumage. If you don't have the conviction to get down to bare knuckles and brass tacks, get off the battlefield. You do not deserve to be there. Rooting and cheering is for the sidelines, not the field of honor.

As much as I hate to admit mates, we were shown up at the show by a young skin chick and a little punk girl. They had the right mindset: spoke about it; disagreed; decided it was that time; did it; and it was done. Short, sweet, and too the point. Neat and clean. No He said/She said bullshit, just business. They parted and continued with the remainder of the day. Problem solved and conflicts quelled, no fluff, no plumage.

History has provided us with several examples of warrior class people. On the battlefield they were all judged by the honor they showed on the field. This is demonstrated by the near influences of Colonials dueling in the Boston Commons to the far reaches of the Samurai in feudal Japan. Each caste of warrior had it's own rules and guidelines. This chivalric code was the guiding principal on which they governed their personal and external honor. This living up to this code, keeping their honor, was a very heavy burden. It was a life style. It was the way they lived their lives and dictated their actions.

As a skinhead I too have honor and a personal code of conduct, as many skins. Within this I know that whatever I do has an effect, like ripples of water on a lake. Everyday I weigh the consequences of my actions. Live up to the responsibilities before me. When someone does not do this, they

adversely affect the scene in which they hang.

Let me make this a bit easier for those monosyllabic ultra-violent skins that get aggro just to feel their balls swell and hear their head rattle, you might know who you are. Use your heads for more than your opponent's punching bag. Fighting for the sake of the fight is not honorable. Standing up for yourself or protection of yourself or others is honorable. Honorable ... not honorable.

You need an example. (The following examples are true events. The names have been changed to protect the innocent.) Ok! You are at your favorite neighborhood bar. A drunken guy looks at you and says, "What's your problem?" So you punch him a good one in the puss for mouthing off to you. You get kicked out of the bar and now you are barred from one of your favorite hangouts. Not honorable. Or you are walking through an area having a 'Free Hemp' rally. A crusty hippie trying to bum some change approaches you. So you beat him down for the request. Not honorable.

Now let's take a lesson from this. If you are in a situation which your honor requires satisfaction. Take a second to think about your actions. Is it just a hurt ego and a whim of a thought that has brought you to this point of violence or is it a matter of honor?

Then if you still feel strong enough on a topic to go to the extent of violence, then for Pete-sake just do it. Don't just stand there with your dick in your hand waving it around. Either use it or put it away. When it is over go your separate ways or go have a beer and compare your cuts and bruises. Don't act like little schoolboys. Or go strutting about fluffing your plumage like little peacocks. Be men, or women if it so applies, and take care of business.

I was once told that the path a warrior walks is one of truth and burden. One must be true to yourself and guided by your honor and discipline. A skinhead is a warrior. Like all other castes, we have the young gung-ho green recruits which are ready to jump on command and the old aged retired storytelling battle scarred generals who are there for guidance and entertainment. In the middle there is the seasoned disciplined soldier. We are the backbone, the example, the trendsetters, and the blood of the body. We teach the recruits and honor the generals. It is time that we step up and accept the responsibility of the life we choose to live. It is time to live it by the code of honor, which goes with being a skinhead.

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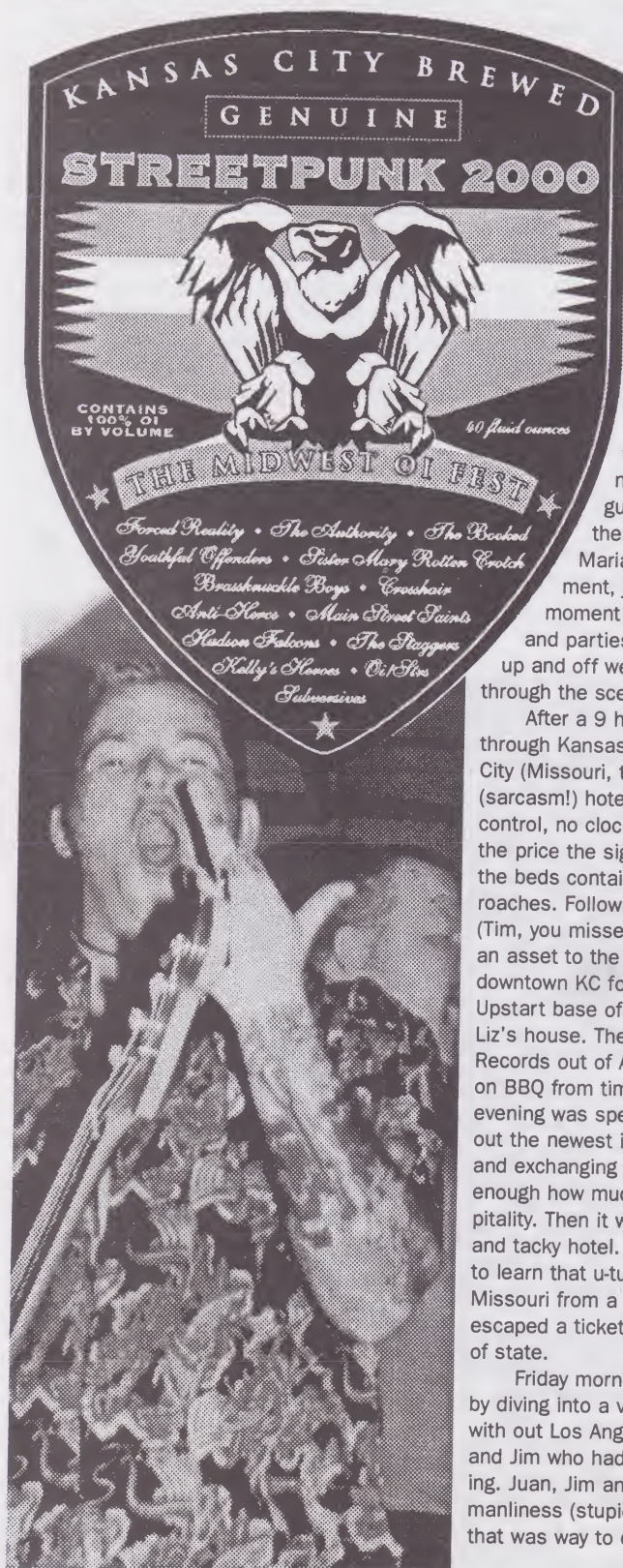
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Goin' to Kansas City...

By James Cabel



After months of waiting, the much anticipated Memorial Day weekend (and Midwest Oi Fest) had finally arrived. So early on Thursday morning my wife Maria and I along with our good friend Matt F. Leave Colorado Springs in route to the Oi fest. Matt had recently returned from the barren wasteland of Antarctica so I knew he was in for some serious sensory overload. I was kind of curious how the fest would be for me as a newly-sober reasonably civilized guy (courtesy of antabuse and the fuckin El Paso county courts.) Maria loaded up her tattoo equipment, just in case she got a free moment between shows, barbeques and parties to lay some ink. All loaded up and off we go for our oh-so-thrilling ride through the scenic state of Kansas.

After a 9 hour drive (that felt like weeks) through Kansas we finally arrived in Kansas City (Missouri, that is) and to our wonderful (sarcasm!) hotel: Americas Inn. No remote control, no clocks and the rooms are twice the price the sign boasts outside, but hey – the beds contain wildlife in the form of cockroaches. Following tim's explicit instructions (Tim, you missed your calling. You would be an asset to the navigation field) we head into downtown KC for a BBQ at the American Upstart base of operations, a.k.a. Tim and Liz's house. There we met Mike from DSS Records out of Austria and got to chow down on BBQ from tim's lovely wife Liz. The evening was spent talking music, checking out the newest issue of American Upstart and exchanging war stories. I cannot say enough how much we appreciated their hospitality. Then it was back to our very colorful and tacky hotel. On the way we did manage to learn that u-turns are illegal everywhere in Missouri from a KC cop. Lucked out and escaped a ticket because we were from out of state.

Friday morning started out at about 9am by diving into a very cold pool. We met up with our Los Angeles connection Juan, Lisa and Jim who had flown in early Friday morning. Juan, Jim and I proceeded to prove our manliness (stupidity?) by swimming in a pool that was way to cold. We tried to get others

to join us but our ploy was foiled by our blue skin and uncontrollable shivering. Before long our appearance attracted other "family" members such as Eddie K. From New York. He being smarter than us stayed out of the pool and then showed his intelligence yet again by firing up the BBQ and serving up the burgers. As time passed our numbers grew as more skinheads started drifting into the pool area. No drama or stupid shit – just loads and loads of beer and good people. Even a tornado advisory couldn't keep me and Juan out of that damn pool. Courtesy of our various friends in KC, we were told about a show that night at the "Pub", so we all put our shiny heads together and organized a convoy of all the cars we had available. We managed to stumble-fuck our way through those really interesting interstate twists and turns and make it to the Pub by 8pm. MC Rico had already started spinning the Oi, punk, ska and reggae we heard blasting out of the club as we walked up. Until Tanka Ray started their set we amused ourselves by running into old friends and meeting new ones. By 10pm the place was packed with skins, punks, drunks and greasers and many in between. Rico kept buzzing making god-damn sure everybody felt welcome – and we did. Tanka Ray took the room over at 10, they hit the stage and kicked some ass. Saint Jason also rolled in at about this time and we had our CS/LA/KC reunion. Sad to say, several of us took off after 11pm (I know, I know – tired ass old motherfuckers!) so we missed a blazing set by HiFi and the Roadburners and the various WWF contender matches that called the night to an end. Getting back to the hotel we crashed out with happy little thoughts of "Oi Fest starts tomorrow!" dancing in our heads.

Saturday started out much like Friday – in the damn pool! Now there were even more people, more beer and still no drama or stupid shit. Word had reached us that we were expected at Rico's for a BBQ about 2pm so until then we flopped around the pool and drank enormous quantities of beer. Even Mike decided that only pussies fear hypothermia and joined up in the pool. Jim and Todd from Houston gave a demonstration that water displacement is directly proportionate to body mass. I was invited to participate in their belly flop contests but politely declined. After awhile the cold temperatures didn't matter much and the pool was full of drunken skinheads and the like.

Around 2pm or so we loaded up the con-

voy and headed south into downtown, this time though we were led by people who had a clue where the fuck we were going. Rico's house and party was everything I'd expected and more. A backyard full of some of the greatest people I've ever met. Beer galore, punk blasting in the background and so many great people the phrase "it don't get much better than this" springs to mind.

The back yard was a collection of people from all over this country all having a good time. Our host, Rico, only seemed to stop smiling when he saw that you didn't have a beer in your hand. Saw Mark Magee and Terry Bones there and the last time I saw them was at the Raven in Denver when some asshole was shooting up their RV. We all mingled and met so many people it's hard to remember all their names. Bill from the Authority was there (a fellow coffee fanatic so you know I like him!) as was Chris Nutter from Atlanta along with many many more. It was a hell of a lot of fun. Around 6ish we all started heading towards the venue for the night of the fest. I lucked out and had a local in the car so I made it to the venue in no time.

The parking lot was full of skinheads from across the country (much like Rico's back yard, 'cept bigger.) There were even a few of the punk rocker types wandering around. Juan summed it up when he said a group of punks looked like a school of tropical fish. Damn... Now I'll never take them seriously again!

The bands started up and the pit started right along with em. Me being an old guy decided that I would try and stay out of the pit until later on then go in fresh so I could compete with all these youngsters. More on that later. I enjoyed all the bands that played even if I hadn't much cared for their recorded material. Guess the atmosphere of an oi fest brings out the best in everyone. Sister Mary Rotten Crotch was third in the line up that night and they fucking rocked!!! Somewhere after Thursday night that sweet lovable Liz we had met became this powerhouse punk singer who belted out songs and made them sound a lot than on their records. The Authority had a few technical difficulties beyond their control and still managed to put on a kick ass set. Forced Reality ended the night and ended it on a high note. This is a band I've wanted to see for a long long time and they didn't disappoint. A few years out here in Colorado sure as fuck didn't put out the fire in Pete Morcey! Throwing my walker and oxygen tank to the side I stormed into pit thinking "I'm big and I'm fresh in the pit - no problem." Only problem was that I was obviously not the only person operating on that logic because the pit had a lot of HUGE motherfuckers in it who had obviously saved themselves for the Forced Reality pit as well. Suffice it to say I was knocked on my ass multiple times and loved every minute of it. Between "disappearing Steve" constantly

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Goin' to Kansas City...



surfing the crowd, Saint Jason demonstrating his kung fu prowess, Chris Nutter "busting a move" and Louis/Luigi just being there – well it was an interesting pit. God damn I love this shit! At the end of the show I staggered out of the pit, shoved a cigarette in my mouth, looked down at my much trampled sneakers and thought to myself "Why the fuck didn't I wear boots!!!" Oh well, no one ever accused me of being fucking smart.

Sunday morning... You guessed it, the pool! Seemed like each day more and more people showed up and on Sunday the pool was even comfortable (last day – go figure!) Eddie K. From New York fed us yet again and multiple beer runs were made. Although I'm out of it I'm glad to see out never-ending battle to drink all the world's beer supply continues. In short order we took over the pool, forcing the biker looking trailer types to congregate in one corner ("I've seen HBO, those people eat BABIES!") Disappearing Steve and Saint Jason showed up along with folks from Pueblo, Florida, Columbia, Kentucky and damn near everywhere else. Maria had still not had a chance to tattoo anyone, so when Saint Jason said his next tattoo was going to be a ship in stormy seas I seized the moment. So next thing you know Jason is getting some new ink and I am back pool side.

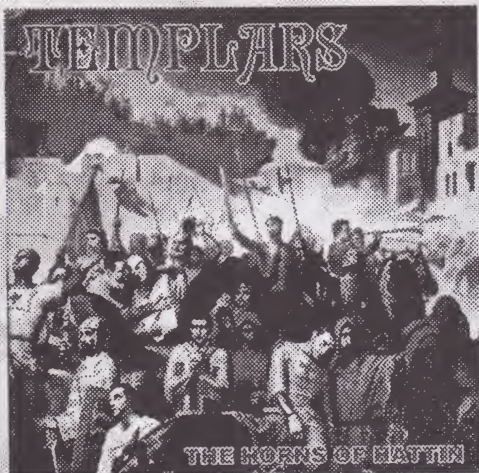
We finally headed over to El Torreon for day #2. Getting there we found a parking lot

full of people drinking beer and taking group photos that would terrify Gerraldo. A few minor scuffles here and there but nothing big. Just good clean American working class fun Oi! Oi! Apparently I had lost my few remaining brain cells because I thought it would be a good idea to lift Rico up (off the ground) for some group picture. The Whiskey was brought out as were sections of a couch looted from one of the hotel rooms (I guess) and the parking lot party was in full swing. Periodically security would let us know when bands were coming on. Show security did a damn good job proving yet again "we police ourselves." the show was packed with bands giving their all to the crowd. The pit remained fast and furious for the remainder of the night. When the Main Street Saints took the stage to end the weekend the crowd had already been whipped into a frenzy which exploded with their opening song. Juan took the stage and sang along with Saint Jason during "The Bar" Jason operatic performance of Beethoven's 9th was a hilarious sight to see. I can't even tell you how touched I was when they dedicated "Clockwork Tim" to me. That is my favorite song. Thank you guys – I'll never forget it. After several encores and hooligan chants the show had finally come to an end. I felt as I always do – happy that I experienced it, yet sad that it's over. After about an hour of good-byes, more pictures

and address exchanges, people began heading off to different parts. Went back to our hotel still riding on that post show euphoria we all know and love.

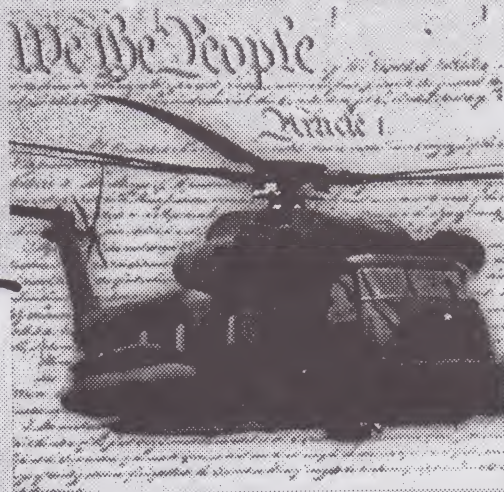
So now I am back home, back at work, blah, blah, blah. Did being sober make it less fun for me? Fuck no! Did I have a great time? Of fuck yes!! If you didn't make it I am really sorry, because you missed a fantastic time. But with any luck I'll meet you one of these days somewhere. Because Oi fests are some of the most fun you can have. Until then stay out of jail and stay out of the morgue.





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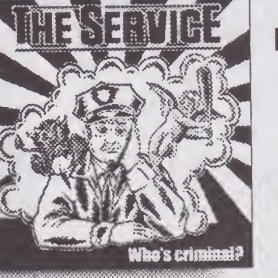
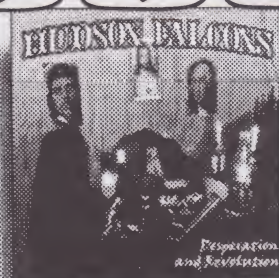


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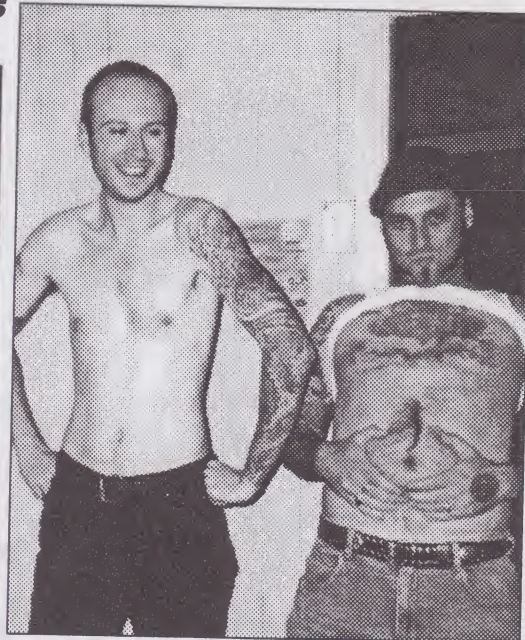
rogue gallery

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Ben, Jon, Declan & Richard, Brisbane, Queensland (2000)



Jon and Ben, Dallas Tx (2000)



The Anti-Heros and friends in Germany along with Upstarts newest; Face. (1999)



Minneapolis, the glory days. (1983)



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Alabama and friends invade KC (2000)



Midwest Oi Fest parking lot jamboree. (2000)

war of words

PUT ON YER BOOTS & LEATHER AND LET'S GO RAISE SOME
HELL TO THE SOUNDS OF THE....

★ U.S. BOMBS ★

The U.S. Bombs were interviewed on the first date of their latest European tour, the U.S. Bomb interviewed is actually unknown to us at the time. He will therefore be referred to as the Bomb (B) from here on out and into the rest of his life.

Interview by by Johan.

AUS- For people who don't know the band, can you start by giving us a round-up of what the U.S. Bombs have been up to since you got together?

B- We've been a band for about 6 years now, recorded 5 full-length records with the last one which came out last year called "The World". We went through several line-up changes, the latest one is Kerry Martinez on guitar, Duane Peters singing, Wade Walston on bass and Chip Hanna on drums.

AUS- I know guitarist Chuck Briggs left the band quite some time ago and heard this horrible story about the disease he caught and all that. Could you clue us in on what really happened here?

B- I really don't know too much about it, I haven't seen Chuck since he quit the band. He went into like seclusion and wouldn't return anybody's phonecalls. I called him several times and a couple of days ago I heard Chuck's got AIDS. He's definitely not homosexual, so we all know it came from past "indiscretions". I don't wanna say anything else about it 'cos I believe he's in enough pain and enough trauma now. He's got the disease and I feel sorry for him 'cos I've had family members of mine die of AIDS, so it's pretty fucking rough 'cos he's a great guy. (Ed Note: Chuck has recently died due to the

complications of the A.I.D.S. disease)

AUS- I believe Johnny Two Bags who used to be in Youth Brigade a.o. had replaced him on the last album and the previous European tour but didn't see him today...

B- He's playing with Social Distortion right now. Their guitar player Dennis died and Johnny had played a tour over here with Social Distortion before he played with the Bombs, so he was the natural guy to call. I think they're working on a new record too.

AUS- So you're down to a four piece now?

B- Yeah, four piece, man. There's one less amplifier on stage, one less body in the van and more money at the end of the tour.

AUS- The Californian area you're from and more precisely Orange County seems to be producing quite a lot of old-school Punk Rock bands like e.g. Bonecrusher these days. Is there any particular reason for this like maybe people wanting to go back to the roots?

B- I'm pretty sure Bonecrusher broke up but the fucking band to listen for is The Pushers. You got about a million musicians there, so there's gonna be some great bands coming out of there. Nothing against my friends NoFx, Face To Face and these guys, they still pull the crowds and all but the happy punk thing kinda died out, time's changed. There's no constant but change you know.

AUS- A lot of them seem to be influenced by the whole '77 thing too....

B- We've been around since day one, I'm 37, Duane's 39, so this is nothing new to us and we've always played this kind of music. It's not like we're trying to recapture something. Yeah, we've always done that. I think it's the way to do it, it's more rocking to me. You got dynamics, melody and energy. If you're in a Hardcore band, that's cool but don't call it Punk Rock. We've toured a lot in the States and I think

we've helped inspire a

lot of bands to bring that kind of thing back. A lot of the things that was going on before the U.S. Bombs were a band was stuff like Pennywise, all this MTV Punk. Just in our hometown there's a lot of bands that are totally trying to play the style of music that we play. *The Swingin' Utters* e.g. have been a band for a long time too and they're on the same wavelength. They've always grown up with the old traditional Punk Rock, there's a lot of bands that are doing that sort of thing now and are really really good.

AUS- When did you guys get together exactly?

B- The U.S. Bombs formed about 6 years ago, we've all been in bands before, we've all known each other for a long time and we all grew up with each other in the same scene.

AUS- Do you feel that all these "old-school" type bands is misplaced nostalgia. I mean, I guess you can't possibly re-create that or is the 70's Punk thing still as relevant today as it was back then?

B- It's like I said before, we're not trying to recapture anything, it's the music that we like to play and there's no way that the music scene will ever be like it was in the 70s or early 80s in California. A lot of documentaries you see on music, they go from the *Sex Pistols* to like *Nirvana* and miss a whole era of *Black Flag*, *X*, *The Germs* and stuff like that. In the late 70s and early 80s, that was a huge scene. People that know and have a clue compare it to the British invasion in the 60s but there's no way that will ever happen again. We're kinda like carrying the torch of Punk Rock and maybe the kids that like us will research our influences and get to the roots of the real, true Punk Rock instead of the commercial crap.

AUS- I guess what you're trying to say is play Punk Rock in the 90s with respect to the roots?

B- Definitely. You should always know where you come from no matter what you're doing and where it all started.

AUS- Do you feel it started in the U.S. or in the U.K.?

B- I think it was probably started in New York and maybe even further back than that with the *Stooges*, *MC 5* and then you got the *Ramones* and the whole New York thing. Then you got Malcolm McLaren capturing the whole idea with the *Sex Pistols* and putting the fashion into it. I would even go back further than that, I would say like *Chuck Berry* was a fucking Punk Rock motherfucker!

AUS- Well, we won't go into that.... The U.S. Bombs biography mentions that singer Duane Peters is a true legend in the skateboarding scene. Is this a joke or is there really a story here?

B- He started skating in the 70s, he used to be the number one in the world in the early 80s for a few years. He still skates pro and he's the oldest paid skateboarder. He skates for a company called Beer City Skates which is a label and a skateboard company. He still tears it up!

AUS- Do you feel anything in common with the whole skateboard/pop-punk-core thing which is especially popular in California it seems?

B- I think Punk Rock and skateboarding definitely go hand in hand but right now, there's a lot of hip-hop and rap stuff going

on in the skateboard scene. If you're gonna be riding in a pool, doing tricks, flipping around and stuff, you need something better than *Led Zeppelin* to fucking get going you know. You need something you can relate to, get your aggression out and the energy drives you.

AUS- The bio also says you were influenced by the early "Britcore" bands. Which ones made you want to start a band yourselves and what is so different, special or inspiring about them?

B- The *Ramones* were one of the first bands I saw but the band that really did it for me was *The Clash*. I was already forming a band before I saw *The Clash*, so there you have it! Although we didn't have the same problems in the U.S., I could relate to a lot of the stuff they were singing about. It was true, it was real while a lot of the other stuff that was going on was just slick records being put out and all about money machines. I liked the honesty in it.

AUS- So the U.S. Bombs aren't your first band?

B- Not at all. We've only been around for 6 years, I'm 37 and I've been around since the 70s, so.... Kerry played in a band called *Shattered Faith* who were on the Poshboy label.

AUS- I heard about the solo album your singer Duane recorded with this band called The Hunns. Do you have any more details on this?

B- I don't really know much about it. We had a falling out on our last tour we did with *Agnostic Front* and Duane decided to go home. We did the last 11 shows without him and when he got home, I guess he felt like he had to get some shit out. He got together with Shane & Rob from *The Pushers* and they did some music. It's no big deal. I've never heard it but I'm sure it's great. He asked me to play drums on it but I didn't have the time.

AUS- Is it just a studio project or will they be going on the road as well?

B- I don't know, I don't see any plans for them going on the road 'cos *The Pushers* are doing really well and we're on the road all the time but who knows....

AUS- So it probably won't affect the U.S. Bombs as a band then?

B- No, the U.S. Bombs will always be together. We love each other and hate each other so much that it's always gonna be there. There's this chemistry between us you know.

AUS- You put out quite a lot of records since you formed and read this review in some magazine not too long ago which basi-

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cally said the band should focus on quality rather than quantity. How would you respond to this?

B- I definitely agree with that 'cos the last record "The World" was too fucking long. We had over 50 minutes worth of music on that record and that's just too much but we wrote all these songs and went like, let's put 'em on there, who gives a fuck. We pretty much do what we wanna do. Johnny wrote 6 tunes for the last album, Kerry wrote 6 tunes, Duane wrote a couple of tunes, so we just wanted to get them all on there. We still got stuff in the can, we got 3 songs that's didn't make it on "The World". The next record is gonna be a nice, short record and will be like a cross between everything we've done this far.

AUS- The last one has been produced by some guy from Pennywise I believe. Did that work out alright 'cos the U.S. Bombs are not quite like Pennywise musically?

B- Not really, we just recorded it in the studio of Fletcher from Pennywise and their in-house engineer recorded it and everything. We basically produced it ourselves. Actually Fletcher helped us out immensely because right when we finished that record, we flew to Europe for the first time and it was being mastered that same day, so I wrote notes down how we wanted the songs' sequence. Fletcher sat in on the mastering and helped us out that way but he didn't produce it, we did.

AUS- I believe you owe part of the popularity you're enjoying these days to the guys from Rancid. What do you think about them as a band and as individuals?

B- I think they are a great band and they're also very good friends. They've been pretty supportive of the scene and helped a lot of bands out.

AUS- They indeed seem to be helping out a lot of Punk/Oil bands like Dropkick Murphys, The Business, Pressure Point, etc. and on the other hand, they often get criticized for having sold out, being part of the corporate rock industry and all that. What's your opinion on the subject if you can call it a subject?

B- I know Tim and Matt have been gigging for years and if they can fucking make

money doing something they like, that's great. Anybody that clocks in every day is selling out, right? There's no guarantees when you're playing in a Punk Rock band. What I don't get about selling out is that whatever you do, if you wanna be successful, as musicians we don't have any pensions to retire on, no medical benefits and all that. Selling out is such a misconception. Look at Billy Idol, he had a great band *Generation X* and he sold his band out to

AUS- On the same album you thank "all true punk rockers who gotta do time on this planet" and "fuck off to the unformed extremists". Did you have anyone or anything particular in mind?

B- That was Duane's idea and he hates fucking 9 to 5 suit lawyers and shit like that. You gotta understand we come from a country where everything is extreme. Everybody is on one extreme to the other and there's hardly a middle. You fit or you



go solo so he could cash in, that's a sell-out. What Rancid does, they're successful at what they do which is great and they're still on an indie label. What I don't get about that whole thing is, back in the 70s there were no indie labels. All these great Punk Rock bands were on major labels.

AUS- On the "Garibaldi Guard" album you have this song called "Don't Wanna Go" which kind of rebels against the daily rut of having a steady job and all that. Anything in particular that inspired you to write this song?

B- Yeah, that was like a thing between Duane and his girlfriend. Her kidding on his ass about working, keeping a steady job and having to conform to function in society basically. He rebelled, let all the anger out and wrote a song about her.

AUS- Does this also reflect your daily lives and how you feel as a human being?

B- I'm sure that type of thing is reflected in all of our lives at one time or another. The things that we write about are like daily life shit and it changes from day to day.

don't fit and people in America are trying to live this so-called perfect life with the family, the morality and everything, and it just doesn't exist over there. Everybody thinks that America is the land of the free, but it's just really a land of restrictions. You guys don't have all the scandals that we have 'cos Europe doesn't have the moral pretense, it doesn't even exist.

AUS- Do you hate it so much that it would make you wanna move to Europe?

B- The thing is, every place has its good parts and bad parts. What we see in front of us is very good but what is underneath, we really don't know that much about and I'm sure you guys have your own problems too.

AUS- What's "Yanks & Rebs" off the last album all about?

B- Me and Duane have this little rivalry thing going on because I'm from Louisiana which is the South and he's from California. He fancies himself a Yankee, so it's like I'm the Reb and he's the Yank. We're all Civil War freaks, the last tour we

spent 2 days in Pennsylvania and just walked around the battlefield of the American Civil War and that's what the song is about. The first verse is about the Yanks that came over to Europe and fought World War I while the second verse is about the Rebs marching the trenches of the woods. It's just talking about history, about some of the shit that went on in America and Yanks & Rebs are fed up with what's going on right now.

AUS- And what about "Bombs Not Food"?

B- It's about the U.S. Bombs. When we were recording that song Johnny Two Bags said what are people gonna think about this and then we said, who gives a fuck what they think. If you read the lyrics, it's not about putting down any organisation or saying don't give the motherfuckers food. It's not about that, it's about the U.S. Bombs. They mean more to me than food. I've starved, played for fucking cheeseburgers, played in a cornfield. A couple of tours ago, there were some shows where they didn't want us to play because of some ill-perceived racism thing. It is playing on the Food Not Bombs thing but it's not against anything. Our music is not against anything except the establishment and motherfuckers that fuck over anybody else.

AUS- You put out a record dedicated to the

memory of Sid Vicious. What inspired you to do that?

B- That was basically about the whole thing with the *Sex Pistols* reforming, talking shit on everybody, fuck you Glen Matlock, etc. And Sid was kinda getting a bad rep and that whole record "Never Mind The Opened Minds" is a total stab at the *Sex Pistols*. Every song on there is a mimic of them in a sense.

AUS- Did it have any effect?

B- Well, we felt good about it! Even though Sid was a fuck-up, he was a good kid and a hero in a way.

AUS- Some people indeed say he's a hero, others call him a loser. Which side are you on?

B- A little of both. I can relate with it in a way. I don't know exactly how he was brought up and stuff but I come from a dysfunctional family, went through my whole drug thing and all that other shit but I was lucky enough to walk away from it.

AUS- He died about 20 years ago. If he was still alive today, what do you reckon he would be doing? Would he have been part of the reformed Sex Pistols and cash in on their old fame as well?

B- He would probably be doing time, who knows? If he had lived, he'd probably be a gay pastry chef working at a bakery. I was

just saying he might be gay because I've heard interviews and he was talking about being fucked with a dildo....

AUS- The presidential elections in the States are fast approaching. How do you see it evolving and is it likely there will be some kind of change?

B- Oh no, things are gonna stay the same in the U.S. You've got two political parties, the Democrats & the Republicans, and you can't get elected president of the U.S. unless you're a Democrat or a Republic. You hear about all these reform parties, the Green Party but it's not going to happen. There's too much money to be made, too many laws are being passed that people such as myself don't know about. The main parties control everything. If you're contributing to the Green Party or the Libertarian Party or the Reform Party or whatever, you're just wasting your money. There's always gonna be changes, there's always gonna be lies, deceit and scandals. The way that I feel about it is that the politicians are just spokespeople for the major corporations and they think that we're all just a bunch of consumers.

AUS- The economy in the U.S. has apparently been doing very well lately but is that also visible for the average man in the street?



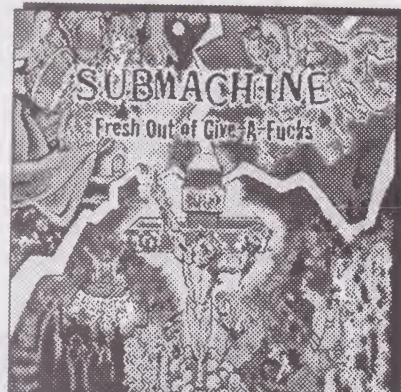
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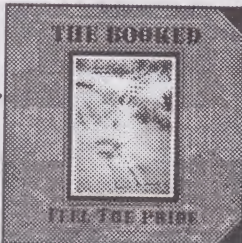


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B- Probably not, there's so many fucking people in the U.S. that I really don't think it affects the average man. It might affect the average man in some Mid-Western town somewhere but if you get in the inner city where there's thousands of people, I don't think it does, there's a lot of repression. It's set up that way and it's probably always gonna be like that until the end of time or until the bomb goes off!

AUS- The word "Streetpunk" seems to be in these days. Do you feel the U.S. Bombs fit in that category as well?

B- I don't even know where that shit came from. It's weird 'cos like in the last 8 years there's all these fucking labels like grind-core, grunge, streetpunk popping up here and there but when we first got into Punk Rock, it wasn't so categorized. It's another way to put labels on people, we're just punk rock. It's probably another marketing technique for the consumers.

AUS- What does it mean to you guys and do you agree it's often being used just at random when it suits the record company or the label or whatever?

B- I'll tell you what, we're all from the fucking streets man, we all come from pretty fucked-up families and did our time in the gutter. We've all been homeless at one time or the other, so if that's what they mean by Streetpunk, then I guess we fit the category.

AUS- I know your roots come from the early British Punk Rock explosion but did any of the later waves like the whole Oi! thing, the typical '82 UK Punk & Anarcho thing and even Two Tone influenced the band in any way as well?

B- All that stuff didn't really influence me like when *The Exploited*, *G.B.H.* and everybody like that came over, by that time I was already starting to go in another direction. I hung out for part of that but Punk Rock in the U.S. was starting to get all like flower children shit and all these fucking dreadlock guys. Flower wearing, save-the-trees guys and I was going, what the fuck is this shit all about?! When all that crap was going on, I was going back to bands like the *New York Dolls*, *Dead Boys* and going back in that direction. We listen to a lot of that stuff like the *Cockney Rejects* but as far as musical influences go, probably not.

AUS- A shitload of the early British bands have reformed over the years. Is the same thing happening in the U.S. 'cos I heard that e.g. *The Avengers* recently recorded a kind of new album?

B- Are they still into it for the right reasons or just trying to make a quick buck? Some bands are trying to cash in but there's a lot of smaller bands that were around like *China White*, *Secret Hate*, etc. that are getting back together just because they want to. *The Misfits* e.g. are probably in it to

cash in 'cos from what I understood, *Danzig* totally ripped those guys off. So in a way they have a legitimate beef and they're entitled to get some of what he took away from them. I think *X* reformed and did a tour actually and I'm sure that was all about money. I was working at a show some time ago and saw *Jello Biafra* from the *Dead Kennedys* singing "Chemical Warfare" with *The Offspring*!

AUS- How do you like Europe so far and what have been some of the best & worst shows/memories?

B- Today is our first day, we just flew in today. I've been up for 35 hours but this show in Belgium was great.

AUS- Is touring for several weeks like you're doing now something you guys always wanted to do or becoming too much of a routine of playing one show after another, getting in the tour bus again, etc. etc.

B- We toured 9 months last year and every time, we'd have like maybe a week off and go back out for 2 months. For everybody in the band this has been like this for years. It definitely wears on you though. We'd like to sleep in our own beds, it makes you miss your home that much more. You've got 23 hours of waiting and doing time but that hour of playing is why you do it. When we play, it's timeless, it's like a drug in a way. Nothing can substitute that feeling or anything and every night it's different. The whole thing about Punk Rock is being unpredictable and being yourself.

AUS- I heard the band did a stint at some stand-up comedy show called "Premium Blend". How did that come about?

B- Well, every season there's this cable show in the U.S. where they have a house band that plays after these comedians and this theme of the show that they wanted us to play was some kind of post-apocalyptic Punk looking thing. They wanted a Punk band to be the house band to back up all these comedians, so someone at the show knew someone at Epitaph and the story I got was, they asked Epitaph if they had any Punk bands on the label and whoever answered the phone said there's only one Punk band on Epitaph and that's the U.S. Bombs! That's how we got the gig, it was easy. I think we came away with \$250 each, it was the easiest money I ever made. We had a good time and people got to see the band.

AUS- What's in store for the U.S. Bombs and the Punk scene in general for the new Millenium?

B- Who knows, a big explosion, just waiting for the push of a button. We will still be here, still gigging and making records! We're gonna have one more single coming out on Beer City and we're working on a new album. It's gonna be killer, we're already recording demos for it and the release date is March 2001.

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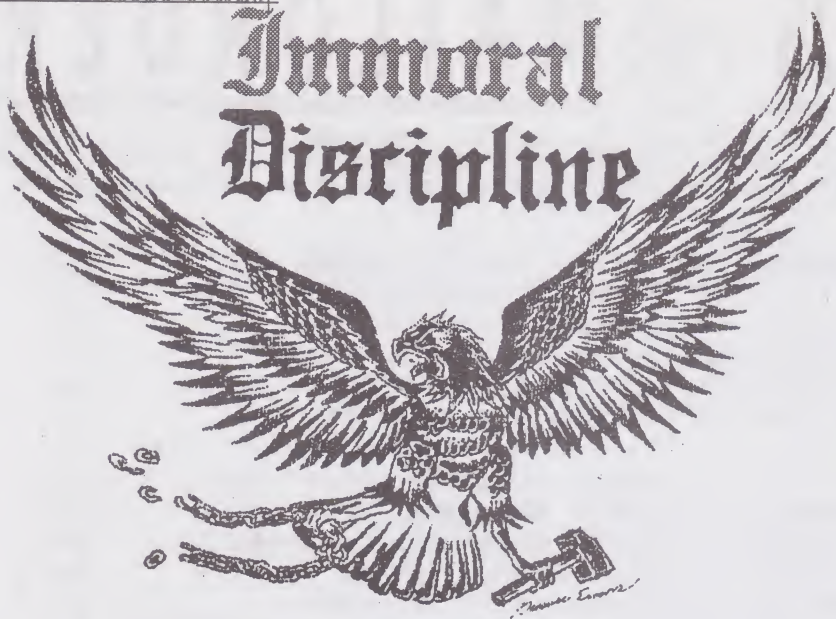
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Immoral Discipline



Our good friend Charlie a.k.a. Brick City Skin from the notorious ATL, hooked up with Shawn Garard Leahy the vocalist of the late great Immoral Discipline. For those of you too young to remember the height of the late 80s punk, Immoral Discipline was just one of many great punk bands of the D.C. crop, along with the likes of Bad Brains, Uniform Choice and Reagan's Youth. Immoral Discipline may not have stood the test of time as a band but their music has definitely made it to the four corners and back. Enough blabbering, on with the interview

AUS- For those not familiar with Immoral Discipline, give us a quick history of the band.

S- Immoral Discipline formed in 1987, in Washington D.C. - our nation's lovely capital of scandal. The first show we played was a benefit for our original bass player, James Wood who was stabbed to death while in a fight. We only had 6 songs at the time and we had got this fucking dope to fill in on bass. All around though we got a pretty positive response from the crowd and decided to get a more permanent line up and keep the band alive to give our friends a band to relate to and continue the tradition that bands like Iron Cross had started.

AUS- What was the line up?

S- We went through numerous line-up changes in the three year history of the band, but the final line up was: Shawn Garard Leahy - vocals and pissing people off, Bill Gerber - lead guitar, Todd Greene - Bass, Chris Bodeen - 2nd guitar and Raven - drums.

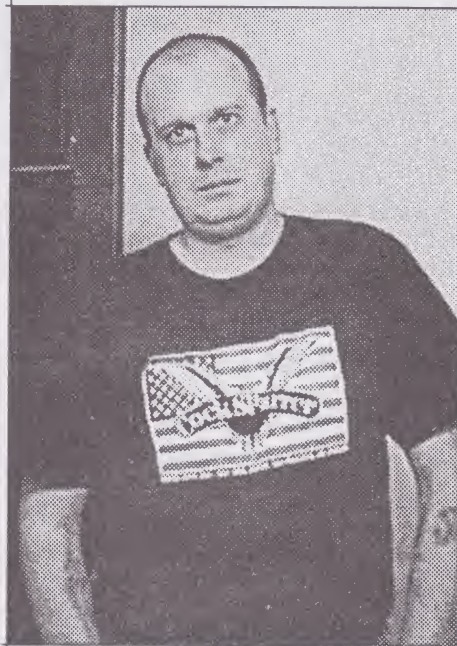
AUS- How long had been together before

calling it a day?

S- We swore together for 3 years 1987 - 1989.

AUS- So how do you compare the scene of the 80s to that of today's?

S- The scene in D.C. Was more tight-knit then what I hear it is today. We were like



one huge family. There were problems between certain people every once in awhile, but for the most part, we all stuck together and had a good time.

AUS- What did you cover in your lyrics?

S- We wrote about a wide variety of different topics, some of our songs were serious and other songs were just plain silly.

Our lyrics ranged from the problems you face growing up, unity, skinheads to beating the shit of rednecks who fucked with us in Georgetown and getting wired on coffee.

AUS- Any bands that you care to mention that you have played with?

S- We played with a lot of great bands and some of them I still listen to even today. When I think about playing with them in the past I have to smile because it brings back a lot of memories and it feels so good knowing that we had so much fun back in the day. My favorites that we played with : Agnostic Front, Anti-Heros, Half Life, Forced Reality, Best Defence, The Exploited (yeah, I know I know, but they were cool!) Battered Citizens, American Eagle, Brute Force, The Adolescents, Uniform Choice, Black Market Baby, MFD, Government Issue, tons more but I'll stop there.

AUS- Would Immoral Discipline ever get back together like a lot of the other bands have lately?

S- No, I decided that it would be best to leave that chapter of my life closed and start a new chapter. It was a great part of my life but it's time to move on. I'll always have my memories.

AUS- Can you give us a quick discography?

S- Boots and Braces, Stars and Strips 6 song demo, Battlefield EP, Immoral discipline EP, 2 tracks on the U.S. Of Oi! Comp, 2 tracks on The Spirit of Oi! - American Style comp, and Turmoil Years (unreleased because we broke up, but I still have it Bah ha!) that's about it.

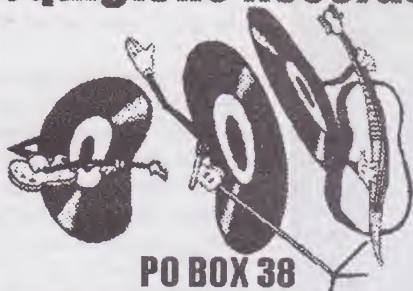
AUS- Any Future plans?

S- I have started a new band in Pittsburgh, PA where I'm living now. We are going to be playing a combination of oi/punk/traditional Irish folk music. The name I came up with is Iron City Pubsters, but I don't know if that will stick. One thing that you can be sure of is that we will be a fun band to go see play, especially if you're drunk as piss (I know I will be!) and falling down.

AUS- Thanks for your time and the interview. I'll catch you around for a round of beer. Any last words you would care to add?

S- Last words? Shawn was here but now he is gone, he left his name to carry on, those who knew him knew him well and those who didn't can go to hell!!! Bah ha. No, but seriously I want to tell everybody who happens to read this to check out a great band from Pittsburgh called the traditionals, they are recording their 2nd CD on GMM Records and trust me: they are one of the best bands I've heard in a long time. Also watch for my new band if you care. That's about it. Oh I'll be expecting that beer... Cheers.

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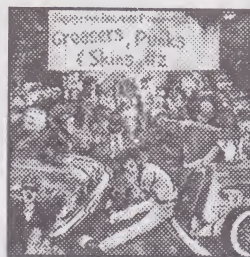
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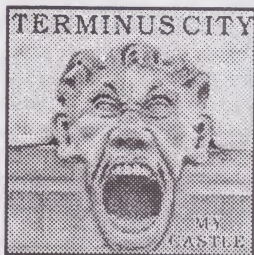
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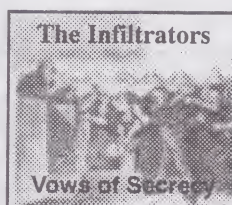
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INSUBORDINATES "no title available" CD. Debut full length release by this New Jersey Hardcore PUNK band. Mixing elements of Misfits, Casualties, Iron Maiden, Oi! and Hardcore. Fast paced in your face material with

plenty of breakdowns to keep your arms swinging and your fists pumping!!!

HUDSON FALCONS / ????? Split 7" coming out with the HUDSON FALCONS and another band that hasn't been decided at this time. The original band line up has broken up so we are searching for a good band to do it with.

DISORDERLY CONDUCT "Torn Down From Glory" CD. New full length release coming out on Squigtone! This is the bands first full length release since GMM's "Steel capped Thunder." If you liked that cd you should definitely check out the band now cause their new material blows the old stuff away!

4 BANDS FROM JERSEY #2 7". CD version has been cancelled... however, this will be coming out as a 4 way split 7" with SQUIGGY, 3 AGAINST 1, INSUBORDINATES and The Oi! SCOUTS.

SQUIGTONE UP YOUR ASS.. Cheapo Sampler CD. Yep, all the cool labels do it and we are too! I had hoped to put bonus songs on the end of "Greasers #2" but there was no room. This will feature songs long out of print, previews of new releases and some unreleased material by the bands.

SQUIGGY "Songs about hate, anger & the American way" LP!!! This is a re-release of their Headache Records CD on LP. Contains all 18 songs on that release plus the bonus track "What's Goin' On".

LORDS OF THE HIGHWAY title of CD not yet available. Rockabilly/Surf/Psychobilly band out of Ohio is coming to Squigtone. Great stuff!!! Hillbilly PUNK ROCK that kicks your ass and spits on you when you're down. Full length CD coming out soon.

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**Layout by
Phatboi Productions
phatboi85@mindspring.com**

Deals Gone Bad, The first ever ska band to be featured in American Upstart. But don't tell them that, they hate the ska tag they would prefer Rocksteady or Reggae. DGB do indeed take things back to the roots, adding style and flavor to a sound of the past. Rather, than a standard interview we just threw out some quick questions and this is the result.

Influences

All the classics I suppose If I were to get specific I'd say Prince Buster, Judge Dread, Jackie Mittoo, Justin Hinds, we like to mix in a bit of a "Pogues" vibe from time to time. Sweet old school groove essentially. Come on down to a Deal's show - we'll get you drinkin', get your groove on, it's a good time.

Vespa or Lambretta

Both. We're not snobby. Well some of the guys are snobby but more about beer than scooters. I've got a kickass Vespa P213 all decked out with Guinness logos (NO - I didn't steal your idea EVERYBODY has had that idea at one point or another) and a Lambretta Li 125. Phil's got a P200 and Dave just sold his '62 Lammy Series II.

Docs or Grinders or other

Again - no need to argue, they both work. I currently run Docs. I need a new pair of boots, my last pair gave out on tour last year. They did last 5 years though! Not bad for new Docs. I've heard the leather on the new Docs isn't the same quality they used to use, I can't complain. I like those Gripfast? The ones with the screws in the bottom - badass.

I heard you describe yourself as Skinhead Ska. Is this because of all the fratboy (crapska)?

These days I try not to use "ska" at all. It's like telling people you're a disco band in 1985. There's been a wicked ska backlash! I don't hate the third wave thing. I think it's cool for what it is but it is a whole different animal. We don't sound anything like 5 Iron Frenzy. We do old school ska, rocksteady and reggae. That's what we're about and



you've got to do what you dig!

I've heard that your shows are pretty wild! Any good stories there? You know girls showing titles?? People too drunk to play?? Oh sweet Jesus, No girls showing tiitles that I know of - SO FAR, I got groped up real good once in Atlanta. Dave has a story or two. He went down into the crowd one night when we were playing with Murphy's Law to take care of a little business. The crazy thing is he didn't miss a beat in the song - playing guitar and starting a fight simultaneously!

One night after a show a busload of drunk yuppies drove by and started hollering improper things at Dave's lady so he went bailing onto the bus. They closed the doors with him inside - 25 yuppies vs. 1 Dave. At this point some people might start to re-think their position, Dave's thought was "Good, now they can't get out" and BOMBS AWAY! After a while the yuppies were able to gather him up and chuck him off the bus but as it was driving away he jumped up and yanked one of the guys shirts off him through the window.

Too drunk to play!?!? We're professionals sir! Professional drinkers I mean. WAIT! there was the time at our release party at Metro where the staff decided it would be fun to see if they could kill us with liquor! They sent up - no shit - 30 or 40 shots of Maker's Mark We video taped the show, it's horrifying to watch

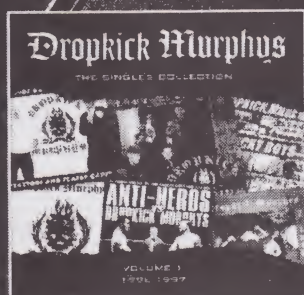
What do you think of the ska-core sound that has been forced down our throats by the media?

Like I said before, it's cool. You have to take it for what it is though, it's a different animal. I think it's unfortunate that both sounds get lumped into the same name. Do what you love and have fun with it.

Bands choice of beer?

Beer. Honestly you wouldn't think it but some of the fellas are a bit highbrow with their choice of libation! Personally, I'm a beer whore. The one we all agree on? It's a shocker!

Dropkick Murphys

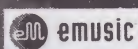


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toilet reading

I would like to introduce this new section to the hallowed pages of *American Upstart*. Reading books helps one grow as a person, expanding their mind and increasing their knowledge, reading in the toilet helps one pass the time. Toilet reading is an essential part of the American culture, you'll be hard pressed not to find newspapers or magazines in the bathrooms of rich and poor alike, black and white, men and women (actually, I don't know too many women who admit to reading on the shitter.) I have learned more about our country, history, subculture, sports, music, and sexual fantasies on my toilet than I ever did in school.

On a sadder note, studies have shown that taking the extra time to read on the toilet (finishing up the suspenseful chapter before pulling up your drawers) can and will increase your chances of getting hemorrhoids, but dammit, it's worth it!

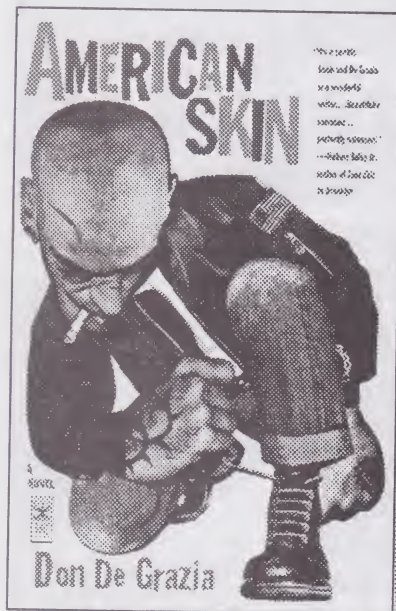
I would like to note that the reading section will review **both books and zines**, but only a few zines will get an actual review the rest will receive mention, content and contact information (unless other toilet readers want to offer their seat for reviewing.)

American Skin

Don De Grazia

Scribner 2000

It appears that Americans (skinheads?) are sick of reading about the fantasy life of Joe Hawkins and his battle with various street mobs of London, and are taking steps of their own to tell the dirty tales of the American street life.



As much as I really enjoyed *American Skin* I could not get over the Peter Pan run-away-join-a-crew fairy tale. Granted, it is a staple in coming of age stories but it read like an afterschool special gone bad.

The story revolves around Alex Verdi, a kid who runs away and finds himself in Chicago doing what he has to do to survive. His path crosses that of Tim Penn the leader of a skinhead crew. Here is where the story gets a little too romanticized. Tim and his crew all magically work at a club called the Gorgon, the club is run by an aging homosexuals scenester who allows the young employees to live in rooms scattered around the

club, closets, store rooms etc. So if you work at the club you have a place to live and in order to work at the club you pretty much need to be in Tim's crew. So Tim helps Alex out by getting him a job and a place to stay.

Now ya can't have a skinhead story with out opposing crews can you? Frank Pritzger is the leader of the local WP crew, so I'm sure you know where all this is heading... oh by the way Tim used to be Franks right hand man, but things change. So the conflict is set, people get hurt, lives are reagganged, then comes the love interest. Alex falls for a fine young thing who works at the club. But soon their relationship is about as out of control as their lifestyle. Again things change. The book pretty much continues on like that through the end. Although what makes this book better than any of the European pulp that you may have read are some truly fucked up twists that keep you buried in the book.

An interesting side note. The book is set in Chicago during the late 80s. If you have any knowledge of the city and it's scene in the time frame you can tell that who ever wrote this book was there. This is by no means a true story. But some of the characters definitely exist, Chicago is the home of Romantic Violence and other various WP crew organizers, Clark Martel. The way Clark Martel and the stories character Frank Pritzger wind up in final circumstances are too close to be coincidence.

Ratz Are Nice (PSP)

Lawrence Ytzhak Braithwaite

Alyson Books

I don't know where to begin with this book. I recieved a copy for review, read it and re-read it and still can not define a story line. The author intended the book to read like a song, phrases and paraphrases following eachother in a chainsaw rhythm. Which is all good, if you're well read, obviously I'm not cause this style of writting made absolutly no sense to me.

Now the main charecter (I think he's the main charecter at least) Edison is of Cajun decent. Now I'm stretching here but I assume we've all seen that cajun cooking

show with that friendly back wooks Cajun cook, the one who makes ya laugh cause you can't understand a damn word he says. Well that is also the same dielect that our main charecter uses. Making the book that much harder to follow. I asked the author about this and he said "We are bombarded with cockney terms and television "proper" English but we seem to be ashamed of local accents and drawls, even though Skins are suppose to be proud of being working—class



(we tend to forgot the down right poor). Working-class doesn't mean England all the time. Edison also uses North American street terms which is preserved in this story." Cajuns are not the first image of the working poor that comes to mind for me. This created the largest problem for me, I had no personal voice to give the charecter. Reading and rereading lines to try and get their meaning. If it were possible for me to lead you through a condensed version of the story I would. But I am sorry to say I cannot.

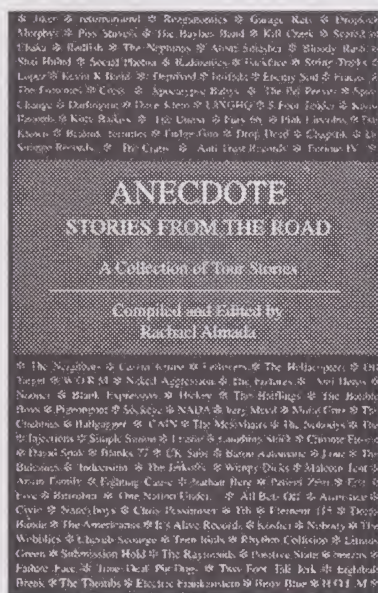
Anecdote: Stories From The Road

Compiled and Edited By

Rachael Almada

Bodach Press

Much like a compilation record we have ourselves here a compilation book with stories containing the horrors of life on the road with a band. A great concept through and through, but a realization needs to be struck upon. Just cause someone is in a band doesn't necessarily make them a writer (I think I am good proof of that). But as I said, the concept is great. Rachael sent out hun-



dreds of letters to bands (I know cause I recieved one) asking for crazy, spooky, dirty, adventurous, happy, sad, pissed off stories, you name it, if it happened to you on the road and you feel the story worthy of a wider audience, then she wanted it. The response was varied. A good chunk of punk bands complied, along with the ANTI-HEROS and the DROPKICK MURPHYS (don't offer to wash the boys socks). Short story books such as these make the best toilet reading, you can start and finish a story in one sitting, making you feel that much more accomplished. Don't expect any of the Van Halenesque stories of the band being mauled by girls and lot of unprotected sex with blonde groupies going on, remember these are punk bands we are talking about. She is planning to do another and I think she will get a better response from bands who just like guitar players will say: I can do that too.

Zines

Runnin Down the Back Streets

#9 40 pages Full size

Comparisons of this zine and American Upstart have been running rampant. So we swapped to investigate the truth. This zine is chuck full of Great interviews, record reviews and the creme of the toilet reading crop: Riotous Event Coverage. True tales from news clippings and first hand stories of Football (soccer to us yanks) violence and riots. The zine has more interviews than anything else, the interviews are well done and of good length. Featuring MENACE, RAISE A FLAG, GUITAR GANGSTERS and more. Plus a history of the American oi scene.

R.D.T.B.S. 13 The Croft, Badsworth, Pontefract, W. Yorks, WF9 1AS England

Out Of Order

#2 60 pages 1/2 size

A thick zine out of the Netherlands featuring interviews from bands around the world. Full of opinionated record reviews. Featuring interviews with Retaliator, Super Yob, Portes and more. The zine goes hand in hand with the record lable Sickmind. A good read.

Out Of Order Fanzine P.O. Box 1245, 8900 CE Leeuwarden, the Netherlands

Trouble Bound

#9 32 pages Full Size

The only other zine in the Midwest worth reading. TBPhil is a mac daddy.

TB C/O Phil Kellum 8334 Alden Road, Lenexa Kansas 66215

H.A.G.L

#28 pages ?? 1/2 size

Great zine with a real punk rock feel to it. Featuring interviews and stories, a bit differnt that yer average zine. A damn good read.

Trev, 57 Briardene, Burnopfield, Newcastle Upon Tyne, NE16 6LJ, England

Common Sense

#6 30 pages 1/2 size

A skinhead zine out of Conneticut. Short interviews with the Cuffs and Agnostic Front, plus the Asshole Report (my favorite), letters and opinion. Common Sense has crammed a lot into a small space. This is a one sitter.

Common Sense C/O Win Witkowsky 20 Highland Rd, Byram, CT 06830

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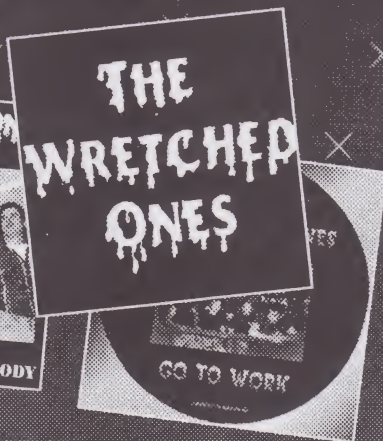
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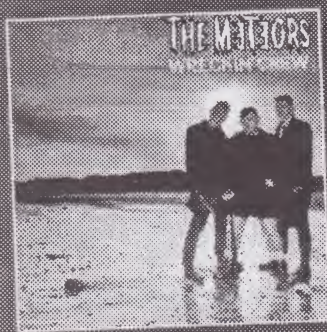
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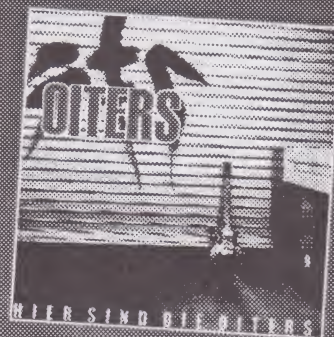
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judgements

98 Mute

Slow Motion Riot CD

Hardcore!!! I thought I had out grown hardcore, for a time I could not stomach the machine gun kick and the chopping guitar, but somehow it has made it's way back into my bloodstream. I would'nt give credit to Mute for that but I must say that this CD has been blaring in the background for some-time, either I'm lazy or I actually like it. I think it's a bit of both.Dutch
Epitaph

Abaliation

Drinks of Tomorrow CD

A CD inside a 7" sleeve, tricky little fel-las aren't they? First glance and you think you are dealing with a new younger version of the Exploited or G.B.H. The latter being closer to the truth. Fast aggressive punk, blazing from song to song in a blast of 80s vain hardcore punk. A bit heavy on the guitar leads once in awhile, but never trailing too far from the basics of punk, beer, and playing music for the fun of it.Dutch
Exploitation Records

The Assailents

Modern Technology CD

Our long lost adopted brethern over at Upstart Records have been keeping busy as of late. The Assailents, one of their growing roster of solid punk bands have kicked out the follow up CD to their sold out 7". At first listen the Assailent remind me of Grudge, a parody straightedge band that took shots at bands such as Judge and Youth of Today. I highly doubt this is a straightedge band or if they've ever even heard of Grudge or Judge for that matter. Still, throughout the CD they retain that straightedge sound that became so prevalent, growling vocals, quick changes and menacing guitars. Hardcore baby!!!! .Dutch
Upstart Records

The Bad Luck 13 Riot

Extravaganza

We Kill Children CD

Guys in masks, making themselves bleed, grunting, heavy chopping guitars, hardcore up to date version of the Mentors. What more needs to said.Dutch
Chord

Batalion86

Street Level Justice CD

What do I think of this hit and miss. Batalion86 play a tough roughneck brand of American Oi. But then they go into a thraheir sound and lose me. It's more of demo and they are some what new. The title track is one of the best skinhead fighting songs I've heard right up there with the 4Skins *Evil* and

Stormwatch *Bottles Flying*. I can predict nothing but good things from this band if they stick with thicker, more traditional sound and leave the thrash elements out. Mad Mitch
Self-Released

BeerZone

They Came, They Saw, They Conquered CD

There's little doubt listening to this album that BeerZone are enjoying themselves. Unfortunately, their humorous, melodic, early 80s-style punk suffers a bit in production, with very little bass coming through. Although a bit below the band's notorious live standards, songs like *Johnny Doak*, and *One Too Many* are excellent drinking songs and hint at better to come. Amazingly, not one of the songs on the album has to do with violence. Instead, BeerZone reminds us of long nights of drinking, soccer hysteria and waking up with a girl much uglier than the one you brought home.Tommy Gunn.
TKO/Flat Records

Better Dead Than Red

A Better Land CD

Not too often do I actually feel bad writing a review, but these guys need so much work. The vocals of Better Dead Than Red sound like a poor Ian Stuart rip-off, backed with "just finished lessons" guitar riffs. And the poor poor drummer can't decide what song or tempo to play. All around this is a poor release. I think some time needs to be spent refining their sound and approach. . .Dutch
R.A.C. Records

Blanks77

CBH CD

Oh how the mighty have fallen. Blanks fall flat on their face on their third full length. Their trade mark 77 pogo style has been replaced by a rockroll punk sound they can't and don't pull off at all. They even take a stab at doing a rockabilly song. Just crap, that's it shitty songs, shitty lyrics just shit.Mad Mitch
Radical Records

The Bodies

Addicted To You CD

My initial reaction was "too poppy" for my tastes - and for the most part that's true. But having said that I have to also say they do it very well. Very upbeat sound by obviously talented musicians. If you like "West End Kids" on the Skins n' Pins comp you'll love this. This is very listener-friendly and poppy and if that's something you listen to alot I'd recommend checking these guys out.Cabel
Radio Records

The Boils/The Stagers

Punk Rock Rumble EP

This is a good one. Both bands are really good and their contributions to this record reflect that. Stagers are a combo of punk/rock n' roll who I've seen live and they kick ass. They have a song called "Man With A Voice" on Scene Killer 2 that I particularly like. The Boils are a more traditional (as far as my taste anyway) punk sound with energy, angry vocals and pissed off attitude. I can recommend this record to one and all.Cabel
Haunted Town

Bollocks

Here's A Gift For You... Bollocks!!!

Punk rock straight from the land of the rising sun. I know many people do not associate Japan as fertile grounds for a growing punk and oi scene but you would be surprised at the number high quality releases that come out of Japan each year. The Bollocks are the Discgarge of Japan, blistering musical attacks, politically conscious and fuckin pissed off.Dutch
Knock Out

Boots and Braces

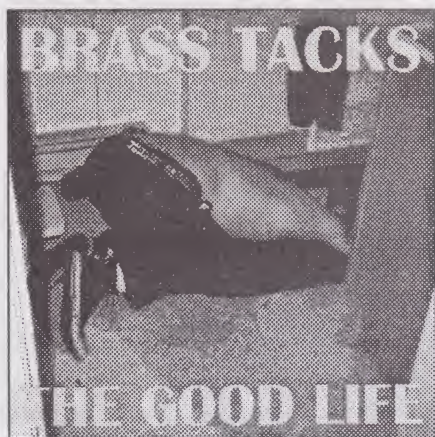
11 Pints of Oi CD

Didn't care too much for this one. Slow to mid tempo with scattered metal guitar solos and even a harmonica. I really didn't like the vocals - especially on the songs sung in English. About half the songs were in German and I'm going to give them the benefit of the doubt and hope those lyrics were better. Several of the songs had a catchy chorus but not enough to carry the song. This band has been around awhile and I respect that, but this just didn't do it for me.Cabel
Metal Enterprises/GMM

Brass Tacks

Just the Facts CD

The Total Package!!!! Skin head Rock and Roll Baby!!! This Cd stomps with old school Oi! 14 tacks that will get you all lathered up for a ruckus!! Love "Skinhead Rock&Roll" Ever since I heard it on our on little 7 inch release. Nice crisp cover of Rose Tattoo's "Nice Boys (Don't play Rock and Roll)" In the same vain as Terminus City (Atlanta), Brass Tacks have kick out a style of StreetPunk/Oi/ good ole R'n'R That I like!!! Brass Tacks even allow me to remember the good ole days in Milwaukee with "Wisconsin Hooligans" and the extra track!!! hmmm the 700 club.. now that place ruined my credit, liver and I though a lot of friends! But I know who came out on top! Brass



Tacks thats WHO!!! Cheers to Pat and the boys!!!Brian Bomb
Beer City

Brass Tacks The Good Life EP

The Brass Tacks have been working their sound over and have refined it into some of the most solid street rock-n-roll to hit in awhile. These guys have been tearing shit up for years and are just now getting some well deserved recognition. Smoke strained vocals lead the way though 4 tracks of true working class rock-n-roll, laiden with AC/DCesque guitar licks and rip-pin bassDutch
Headache

Butchers/Subway Thugs Double Fist Series Vol. 1

I'm not sure about the the state of the Butchers today, whether or not they are even together is a mystery. I can say, that the short time they had together they left an impression on the oi scene that will not soon be forgotten. Gathering the old school influences of Rose Tattoo, Johnny Thunders, and the New York Dolls with a streetwise attitude and the humor of the Cockney Rejects. The Butchers are definity in a class of their own, hopefully things can come back together for these guys and they can continue adding their spin on the skinhead scene of today.

The Subway Thugs have broken my heart with their demise. One of the freshest bands in oi for a long time. There sound stands out like a sore thumb, traditional oi with catch and hooks that you would not expect for a band of this nature. Greg's vocals are by far some of the best in the current crop of oi bands, it's not gruff, nor naselly, or even raspy, it is a battle cry! Now if you own the Subway Thugs Limited Ed, picture disc EP then you already have these songs, but it is well worth it to own them in more than one format.Dutch
DSS Records

Cockney Rejects Greatest Hit's Vol. 4

RECORDED IN 1999!!!! Well well well,



new material from the Cockney Rejects. And it is fuckin heavy. This is by no mean the Cockney Rejects we all grew up with, musically that is. The spirit is definitely still there, tounge in cheek songs that are mainly there just to get you movinbg in some sort of way. A few of the tracks are a bit scary, for a moment I though I was listening to the late great W.A.S.P., the vocals are scewed with a glam-rock influence, then the harmonica comes in.Dutch
Rhythm Vicar

Dave Barker & The Selector Kingston Affair CD

Just a bit too much dub influence (echo on all vocals that are more spoken than sung). It reminds me of Sir Lord Comic and that "Space Flight" song by I. Roy. They do a good cover of Delroy Wilson's "Better Must Come" though. I was never a fan of 70's ska/reggae or the

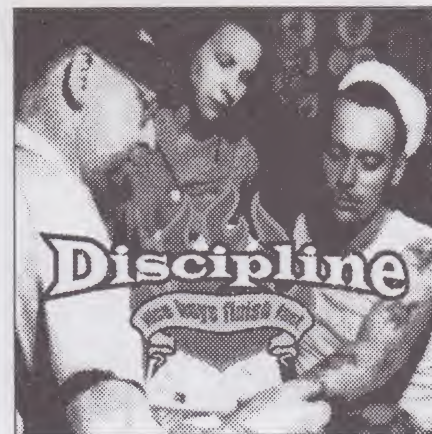
Selector. If early 70's skinhead reggae is your thing then maybe this is for you. . .M.
Moon Ska Europe

Dead Empty Blame Luck, Blame Fate CD

Dead Empty is out to make a name for itself in a big way. 2 releases out and a US tour this past summer, these guys seem to be theading for the road traveled by the Falcons and the Dropkicks. So can their music hold up? The CD if full of tempo changes and great vocals all over some good guitar work. The music is exceptionally clean, and could use a bit of beefing up. But yeah, you can't have everything can you? .Dutch
Cyclone Records

Dead Empty Going Down EP

Dead Empty play driving, leather-jacket punk with shout-along choruses. It sounds fairly generic and it is, especially with the flaming skull on the cover. I enjoyed the record, but there's nothing particularly groundbreaking or exciting about this seven-inch. Maybe with a few more under their belts, the members will come out and kick the listener square in the nuts like their former band (ie -



Bomb Squadron) did. Enjoyable, but nonessential.Tommy Gunn.
Cyclone Records

Dead End Cruisers The Patron Saints of Wheless Lane CD

Pure drunk punk rock and roll from Austin Texas!! A cowboy movie-esque instrumental to start(and end!) the cd, then it kicks into some good old drinking punk rock. Just picture Swingin' Utters from Texas. That's Dead End Cruisers in a nutshell. I can only imagine how great they are live. "Drinkers and Heroes" has gotta be my favorite: "Leave your empty bottles on my grave..". Check these guys out immediately!KC Kid
Unity Squad Records

Deviate State of Grace CD

Damn, If WWF ever needs wants to release a soundtrack with out that mamsy pansy top 40 schlop they pass off, all they need to do is call up the boys at Too Damn Hype and start picking up names. Top of that list would be Belgium's Deviate, these boys are dishing out some brutal hardcore. These guys would of fit right in the hayday of American hardcore, more than likely blown most of it away. They are definitely keeping up with the present day crop.Dutch
Too Damn Hype

Discipline Nice Boys Finish Last CD

Sounds like a little bit NYHC has seeped over to Holland. Actually the band reminds me a lot of Killing Time mixed with the attitude and lyrics of Boston's Stars and Stripes. Song after song about skinheads, fightin' and taking shit from no one. The song you'll remember out've em all is Youth and Reckless, a great driving choures and structure.Dutch
Too Damn Hype

The Dontcares The Dontcares EP

Solid garage punk to work yer coffee



strained nerves. No apologies from these guys with tracks like *Spit in the Ass*, *Evil Sex Machine* and *Goin' Screamin' Burning* you are sure to win the heart of that special someone. Fuckin' Shit Up Dutch
Dirtnap Records

Doomsday Device Family Pride CD

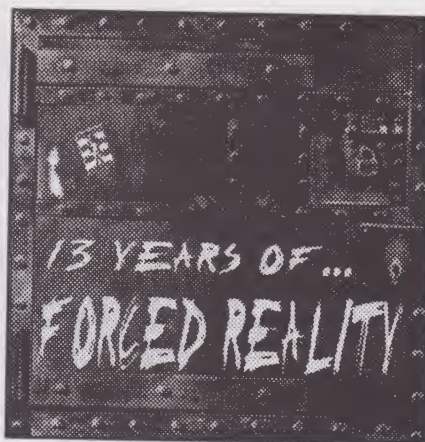
Ok the cd starts off with this pretty cool drumbeat, so I am thinking I am saved from some horribly noisy East Coast Metal Core band. Well I was right: they are from the West Coast. Noisy, crunchy Pennywise guitars, and if that aint enough, the bass is distorted. That is NEVER a good move. Besides that though, the quality of the recording isnt bad and some of the faster songs are close to that 80's style NYHC stuff. Plus, the lyrics are well written. Too bad the music hurts my ears. If you dig Shutdown, only with a tinge of Limp Bizkit, with very gruff NYstyle vocals, then you might actually like this...but I cant make you any promises... KCKid
Industrial Strength

Doozers Dance Til You Puke CD

I don't actually think this is for sale, but I thought it deserved a review anyways. The Doozers are another great band from the heartland of the US. The Doozers have a few tinges of the Hudson Falcons wrapped around a sound becoming more familiar in the midwest a wrapped mix of hardcore vocals and clean, aggressive punk. Definitely a band to keep your ears open for. .Dutch
Self Released

Drophick Murphys The Singles Collection CD

Okay, here's the deal... If our good buddies from Boston would have cut the live tracks off of this collection it would be pretty good, but the live stuff just kills the whole CD. It's cool that they released the out of print 7" on a CD here in the States though. C'mon...3 different live Clash covers on one CD?!?!? Chaz
Hellcat



Dunne Peters and the Hunns Unite CD

I loved this band the first time I heard them, when they were called the U.S. BOMBS. So if that's what you expect, that's what you get. 14 tracks of pure Southern California punk rock ala Bombs. Mr. Peters' cigarette-ravaged vocals and all. The comparisons are obvious, but I can't help but wonder (with genuine hope) if the Hunns could move up the ranks without Duane on the mic. Don't get me wrong. This is worth full attention, but if you're expecting something radically new and different from your favorite tattooed skatepunk, this ain't it. . . . Jeff
Disaster Records

Evil Conduct Sorry... Nol LP

The Dutch 3 piece gives new hope to the aging skinheads out there. Evil Conduct touted as the dutch Last Resort sound as if they would do better at a Cock Sparrer convention. That is not to say that the Conduct do not have a sound ouf their own. They kick out great traditonal sing along oi, almost to point of anthems. Given time these will take their place next to the Last Resort and Sparrer. Dutch
Knock Out Records

Ex-Cathedra Ex-Cathedra CD

I never really liked bands that mixed punk and ska, not many bands could make it work. This one didn't. A couple of songs sound completely detached like they don't belong on this CD. The vocals are a pretty bad Op-lyv rip off. The first song is terrible but the rest of the CD is good music-wise. This is a band that could grow on you if you could tune out the awful singing. All of these people should definatly be in bands, just not the same one. M.
Moon Ska Europe

F.B.I. Widerstand zwecios

German pub rock in the spirit of Spidogness Abounds or Vicious Rumors. The



CD is rife with style changes, from ska to punk to rock to bier anthems. The compositions are really basic in nature but the keyboard brings out something in each track. A pretty forget full CD, but thats cause I'm a lazy American who has not taken the time to learn another language, if I had I'm sure I'd be laughing along with each track. .Dutch
Knock Out

Forced Reality 13 Years of Forced Reality CD

This is a great CD and well worth your money! Several of the oldclassics and 4 new ones that you will enjoy. There's even a Merle Haggard cover for you country fans out there. I'm a FR fan and this did not disappoint by any stretch of the imagination. So for old fans who want to hear updated versions of some damn good anthems, or new ones who want to hear a band that weath-ered a time when patriotism was frowned on and being a skin was being public enemy number one, this is a must have. . . Cabel
Outsider Records

Foreign Legion The Years Gone By EP

Another old school bands have laced up the boots and are ready to dish out their sound to a new generation. Foreign Legion are a little more laid back than many of the bands today, emphasis on writting seems to be more important here. I think if they beefed up the sound we would have a sure fire winner here. It could be a case of the "studio slow down", bands that are tame in studio offen blow your ass away with the same songs you scoffed at on their vinyl when you see them live. Dutch
Upstart Records

The Forgotten Keep the Corpses Quiet CD

Damn the Forgotten are back. Their debut CD was one of the hottest I got last year and this new one picks up right where Veni Vidi Vici left off. The band seem to have actually beefed up since then. The song structures are still our of this world, avoiding the painful mistake of just changing the



words from their first CD (I'm pretty sure it's been done before) In all seriousness this is a blazing second release, I got the whole room shaking, the dog is scared and the neighbors are bangin on the walls. .Dutch
TKO Records

The GC5 Kisses From Hanoi CD

People watch the fuck out for these guys. A not so new band out of Cleveland, GC5 are carving the shit out of this scene with their sound. My handy promo sheet says these guys have been kicking it since 96, I've only heard of these guys recently myself but it was worth the wait. The sound coming out of my stereo is a mix of the Hudson Falcons passion and varied song structures of the U.S. Bombs and the Dropkick Murphys (I swear I am not copying the promo sheet, there is just no arguing it). I don't think I can even put words to the bass work on this fucker, my hat is off. .Dutch
Outsider Records

Guitar Gangsters Lord of the Dance CD

Avoid this if at all possible. The tracks are "futball" orientated pop drivel. I've heard my sister playing more powerful WHAM! Records. Guitar Gangsters, are one of them old bands that never gave up and also seem to have never found their nitch. Their old material is much, much, much better than this. I repeat, avoid this pop drivel. .Dutch
Rampant Music

Hepcat Push 'n Shove CD

Just what I expected - another great album from Hepcat. A new sultrier version of "Prison of Love" is a nice bonus on this CD. This is also a really good band to see live. This sound will make you dance with or without a date. Good vocals and a really together band are the combo that makes this such a successful band. I figure every ska lover already has at least one Hepcat album - so now you can go out and get your second.M.
Hellcat Records



The (International) Noise Conspiracy Survival Sickness CD

The CD itself contains pretty good music... I'd call it Psychodelic-Punk. However, the insert booklet and everything about the band is fucking weird as all hell. All the songs have 2 names... instead of song lyrics, they include weird nonsensical essays... there's 11 people in the band (when 4 would be sufficient) and they're from Sweden. Good music, though. So I guess that's what counts... right??? .Chaz
Epitaph / Burning Heart

The Jacks The Last of the Real American Heroes EP

Chances are you got your first taste of these guys on Squigtones 4 Bands From New Jersey.... Comp. Then you probably saw them on tour with the Hudson Falcons. Then you probably woke up with them scattered around your living room. If none of that convinced you that these have a good thing going then you need to lay off the crack pal. 4 tracks of American oi Jersey style that get ya going from the start... And not one Irish ballad.Dutch
Haunted Town

King Ernest Blues Got Soul CD

As part of my education program to reintroduce the American Upstart readers, skins, punks, boys and girls alike to the blues, you have to take the good with the bad. Yes folks, like those dark days of history that the teacher may want to skip over, this lesson is also one that I would rather avoid. As with punk and oi each having an East coast and West coast sound and other geographical stylings, those of the Midwest, the South and of course that of overseas. The blues also have geographic sounds, my preference is the sound of the South, accoustic, rough and unpolished. King Ernest is non of that. King plays the style and sound of Chicago blues, keyboards, classic 12 step progressions, the occational horn section blasting



in, long soulful tunes. Chances are this is sound that most of you are familiar with, bar blues. Whether this is a good or bad thing, that's up to you. Fans of Northern Soul should really appreciate the sounds and stylings of King Ernest.Dutch
Fat Possum

King Size Braces Land of Broken Dreams CD

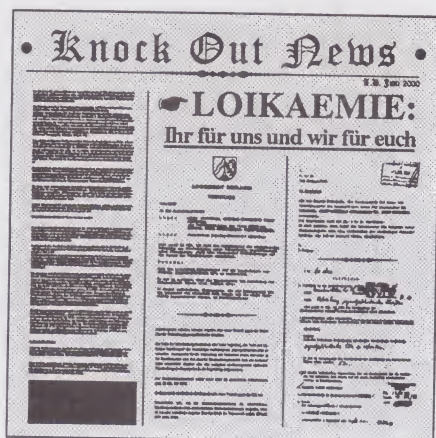
This is good. Nothing terribly original or inspired, mainly sticks to the tried and true formula of songs about fighting, drinking, etc. Having said that I also must add that they sound good. Mid tempo Oi with good vocals and plenty of singalong choruses for us knuckledragger types to sing along to. Although somewhat generic this is a CD I will listen to again. I think this is one of those bands that if they have a good high energy live performance can make the jump from good to very good fairly easily. Worth checking out.Cabel
Steel Wool Pussy Records

Leatherface Horsebox CD

I did not like these guys the first couple times I had heard them. But with the release of Horsebox I have been swayed over. Granted this is not something I can freely listen too, the music is moody and oddly depressing, but still punched out with raw power. I found I was not alone in the way I would describe their sound to someone who hadn't heard them before, the music of Husker Du with the wishkey strained voice of either Tom Waits or Lemme. One track really stands out for me and is the main reason I listen to this over and over *Watching You Sleep* with the best line I've heard in some-time "He bought you flowers I bought you a drink, you can't drink flowers but a flower can drink". Killer.Dutch
BYO

Limocell Destroy The Underground CD

If you like your music like yer sex: dirty mean and drunk then Limecell have again answered your depraved prayers. This band



straight out of Confederacy Of Scum are here to wring out what little bit of manhood you have left and spit it back in yer eye. 12 tracks of alcohol fueled fury, and don't think these guys are drinking Guinness and Raspberry Pale Ales either, rot gut booze is the only thing that could keep this fire burning. Tracks like Flip Flops and Champagne, Just Plain Pissed, Hey Loser and Roadkill are surefire indicators of what is in store.Dutch
Headache

Loikaemie Ihr Für Uns Und Wir Für Euch CD/LP

I swear I thought this CD was opening up with CCR's *Bad Moon Rising* but lo and behold it went into this jump oi song (that has just become a new pigeonhole "JumpOi"). If you saw a pic of these three hardasses you'd understand why the Jump oi section is blown apart with their hardcore style breakdown. These guys have put out some great music in the past, they do one of the best versions of Mr Marleys *One Love* I have ever heard. Hard driven oi is what these guys do best, and they are one of the few German oi bands who have kept metal guitar wanking out of their music (that could be the title of an infiltrators record) which is even better. Loikaemie are one of if not the best German bands that sings strickly in Germany going right now.Dutch
Knock Out

Madball Hold It Down CD

ERRRRRAHHHHHHHLLLLLLLL!!! Madball Motherfucker!!!! New York Hardcore tried and true, these guys have been tearing it up for fucking years and have yet to let up the aggression. There are no real surprises as far as new ground breaking material, the standard has been set though.Dutch
Epitaph

Nobody Nobody CD

I tried so hard to find something good to say about this CD, but I just find anything good about it. If they were a 1/4 as good as



the bands that they say they sound like in the info sheet (The Dills and The Dickies) they might actually be tolerable for a couple minutes. And I don't care how punk rock you are, when it sounds like you recorded your record in a tin can it's always gonna suck. Oh yeah... Beer City skater, Scott Smiley, plays drums for these guys.Chaz
Beercity Records

Oiters Hier Sind Die Oiters LP

I have a tough time with German bands, they tend to be stuck somewhere between heavy metal and punk most of the time. Oiters have a good full sound rife with guitar leads, intros, outros and breakdowns. The vocals come together great, with group chourses and sing-a-longs on many of the tracks. The keep pace well with Oxymoron, but where Oxymoron sings strictly in english, Oiters are sticking with their native tounge.Dutch
Knock Out

Psychotic Youth Steroids CD

No, not for the average joe skinhead. Powerful power pop punk that vaguely reminds me of Cheap Trick, hell they do a damn fine cover of *Surrender* the only song by Cheap Trick I can name off the top of my head. Great song structures full of hooks and catches that keep your head moving. Still a little too poppy for the oi crowd but powerful non the less, if you're in the mood to check out something completely new and foreign, give em a try. But don't come looking for me cause I was in a poppy mood when I reviewed this.Dutch
Bomp

The Queers Beyond the Valley CD

Boo hoo to the fuckin Queers. I think someone got their ass kicked "You oi-boys and oi-girls have quite the scene, at shows you love to gang up and get mean, the ones I know were racist then, but that's all in the past, excuse me for not believing you, it's happened much too fast". So I'm going to



give the Queers, an established pop-punk band the same treatment oi bands get by not reviewing their music just one song that sticks out... The Queers are mindless thugs who advocate violence against skinheads, boo hoo, they are bullies, boo hoo, bad bad Queers.Dutch
Hopeless Records

Rancid Rancid CD

Alright all you punk rockers with yer achin' pussies claiming that this isn't the Rancid sound that you've grown to love. You all like the overly rthmic Rancid songs better, you like Rancid's "Sandinista" record *Life Won't Wait*. Fuck all you, this plastic smokes, I wouldn't even say they've gone back to their early sound, they just put out a much more aggressive CD. Make fun of me, go ahead, but Rancid contains some killer musicians, that is undeniable. They are ripped off constantly, their song structures are copied time and again. With that said, the only song I don't like is *Radia Atlanta*, oh I guess it's called *Radia Havana*, and the unreadable lyric poster.Dutch
Hellcat Records

Submachine Fresh Out Of Give-A-Fucks CD

Submachine deliver again like they always do with some more thrashy hardcore punk rock. Pretty much this is pessemistic, fast, and tough as nails, just like you'd expect from these Pittsburgh, PA punks. A couple tracks stand out as pillars for the cd, such as "No End" about a friend passing away, and "Trocadero Riot" about pounding the hell out of Boneheads in their scene. Not too serious, not too political, not too goofy: just the way American punk rock should be. Also very good, edgy artwork for the cd and insert. Lastly, if I haven't already sold you on it, its on Radical. Have they ever let you down?Jimmy Da Kid
Radical Records



Raw Noise
The Terror Continues CD

Sucks.Dutch
Rhythm Vicar

The Righteous
...and the Saga Begins CD

Well TKO looks as if it's working it's way over seas to grab up bands. The Righteous, hailing from Sweden are keeping things simple with their debut release. Hard edged oi with gravel soaked vocals, closest comparison would be to the Oppressed. Although their songs have a little more flair and changes than the Oppressed were ever able to pull off. Definitely music to get riled up to.Dutch
TKO

Runnin' Riot
Reclaim the Streets CD

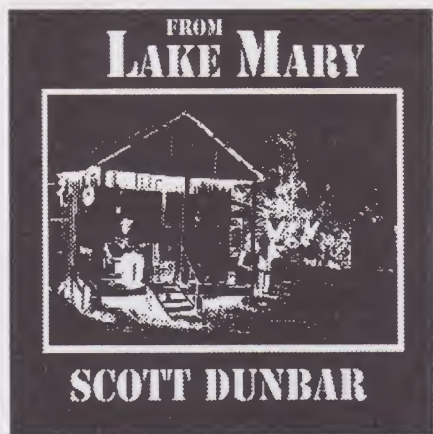
First thing that come to mind when listening to this CD is how much the music sounds like Beerzone. The vocals are nowhere close, but the song structures and guitar sound are almost the same. The vocals are as far from Beerzone's as the lyrics, Runnin' Riot are skinheads and it is nowhere more obvious than in their lyrics "Oi Oi music will never die, no matter how the music press try, cos Oi Oi music is making a stand, up to the fools who run this land". This is the way was meant to be played.Dutch
TKO Records

S.C. Volunteers
S.C. Volunteers EP

Street rock from the West coast. It's got that nitty gritty snotty punk sound. No surprises though, nothing new, pretty forgetful actually. Maybe in a format given more room to shine the Volunteers could come through, but this here... Not today.Dutch
TKO Records

Schartzmel
Ween Es Nichtwird CD

Hard as nails German Oi, it's carried by a strong and unique guitar sound good pro-



duction. But hey most of the lyrics are in German, which really doesn't bother me. My girlfriend is fluent in German and can translate. Best songs on here *Battle in the Night* & *Football Hyme*.Mad Mitch
Walzreck Records

Scott Dunbar
From Lake Mary CD

Born in 1904 motherfuckers, son of an ex-slave, did you hear me son of an ex-slave. I can not stress enough the important role that the blues has played in the evolution of punk/ oi/ rockabilly/ rock-n-roll. No blues, no Elvis!!! Do ya hear me?! Scott taught himself how to first play using a homemade contraption of a cigar box a broomstick and stream wire that he played like a violin. He never learned how to read music or how to read in general. Eventually Scott got himself a "gittar", now you could say from there he refined his sound, but I doubt that, as cheese as it sounds playing from the heart need no refining. Scott, his guitar, and his stompin foot give this release all the soul in the world.Dutch
Fat Possum

The Shifters
Shattered CD

Geez, I wish I knew a little bit more about this band before I start into generalizations. Oh well, what can you do? This band sounds like they are on the younger side of life judging by their vocalist, Chris. Musically it is reminiscent of what was coming out of California about fifteen years ago. It carries a tune, its a bit snotty and its quite catchy. At times I hear a bit of a rockabilly influence too. Lyrically you get anything from the personal (You Ain't Got It), the introspective (Shattered) to the just plain silly (Let's Get Cross). I get the feeling they'd be a fun band to watch live while you're all fucked up at a high school gymnasium gig or in someone's basementCanadian Mike
Radio Records



Sixer
Busted Knuckles and Heartbreak CDEP

I am somewhat biased on this review, I must say. After seeing them kick ass live, in the intimate confines of Kansas City's El Torreon, I can't do anything but praise these bastards. This specific release is regular old California/TKO records streetpunk, but no matter how many bands do it, it is all good shit. Sixer is no exception, so seeing only 5 tracks on this cd is somewhat of a gyp. However it's a good way to introduce yourself to a band that all your buddies have been raving about, and telling you how much they sound like Swingin' Utters. . .Jimmy Da Kid
TKO Records

The Slackers
Live at Ernesto's CD

Few ska bands today have kept any sort of feel for the originals. And as much as I believe old blues are a true staple, it is an almost undisputed fact that many skinheads associate their history with the old ska masters. The Slackers are one of today's best at keeping the old sound alive. Each track is driven by the hypnotic rhythm of the old school. The horn section pull away smooth and full with each number. Staying true to the style, the vocals are about as far away from some young-prepubescent-ankle-biter-3rd-wave-skacore-punk as one can get. If you're in the mood for some addictive grooves or are trying to swoon a young byrd under the sheets, the Slackers have the soundtrack.Dutch
Epitaph

Soul Boys
Fuck You...we are the Boys EP

German punk rock is always hit or miss. Its either very tight and good or too militant and gruff. Soul Boys are pretty much a hit in my book. Even though you can't tell a bands entire sound, agenda, etc. by a 7", you can get its general introduction, and these guys deliver. Fast paced, hard oi/ punk, with a punked up cover of a traditional/country song (I KNEW THE BRIDE). Nothing too origi-

nal, but as previously stated, an impressive introduction to a band with great potential. Chalk up another good, international band that DSS is exposing to America and the rest of the world. Jimmy Da Kid
DSS Records

Scurvy Nothing Personal EP

"All work and no play makes Jack a dull boy." You better watch out for Scurvy here, they are about an inch away from a killing spree. At least that what the songs would lead you to believe. Engling oi done the way it always has been, no frill fancy stuff, just hammered out chords and preminitions of an early demise. Dutch
Walzwerk Records

The Staggers The Sights, The Sounds, The Fear and The Pain CD

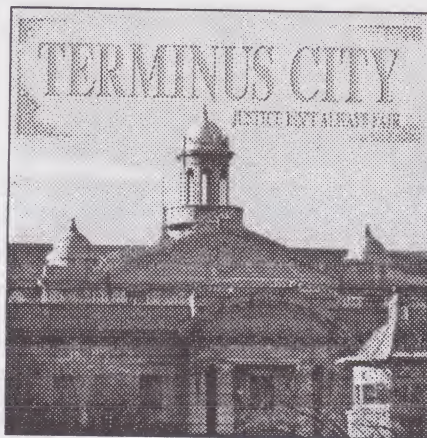
The name has changed but the solid sound has not. After years of confusion Riot Squad has decided to change their name to the Staggers but that (and a drummer) is all that has changed. Rio...the Staggers are one of the few hybred bands that have successfully gathered audiences from the punk, oi, rockabilly and psycobilly scenes. The sound and production are superb. It's hard to make any sort of comparison to give you kiddies something to relate to, just imagine if Youth Brigade were from the deep south instead of way north and you'll be close. I really don't know what else to say other than I've listed to this fucker twice a day everyday for the past two weeks... It's that good! . . . Dutch
Haunted Town

The Stand The Stand CD

Although better than most of the cook-ie-cutter "ska" bands that destroyed the scene, Chicago's The Stand are yet another underdeveloped, overproduced pop-ska band, masquerading as a mod/soul outfit. Almost as bad as the Gadjijs, the band's songs combine an annoying, gratuitous Hammond, obnoxious Dance Hall Crashers-style vocals and a sax player who learned soul from a marching band's cover of *Louie, Louie*. For drunks and masochists only. Tommy Gunn.
Jump Up!

The Statiks Dead ends and Decadence CD

This CD starts off with a bang!!! Can't wait for the vocals to bust in. O.K. One song down no vocals, just a good powerful intro song alright, here it comes.... Damn the let down. A new term can be offered up now StreetEmo. Ok they regain something along the line to give the CD some balls, but its just not enough to recover from the Emo-esque lyrics that litter this whole release. Dutch
Unity Squad Records



Stomper 98 Stomping Harmonists CD

I have definitely lost my taste for most of the ska that inhabits the earth. A select few bands though can keep me listening, Stomper 98 is one of them. It's very rare nowadays to have a ska or ska influenced band actually contain skinheads anymore. These guys are 100% boots and braces, trumbone and sax. Together they have put together some great tuneful tracks, that have the ska harmonies and the power of oi. The only draw back is all the tracks are sung in German, but it is really easy to get past that and enjoy the music for what it is. . Dutch
DSS Records

Submachine Fresh Out Of Give-A-Fucks CD

Submachine deliver again like they always do with some more thrashy hardcore punk rock. Pretty much this is pessemistic, fast, and tough as nails, just like you'd expect from these Pittsburgh, PA punks. A couple tracks stand out as pillars for the cd, such as "No-End" about a friend passing away, and "Trocadero Riot" about pounding the hell out of Boneheads in their scene. Not too serious, not too political, not too goofy: just the way American punk rock should be. Also very good, edgy artwork for the cd and insert. Lastly, if I haven't already sold you on it, its on Radical. Have they ever let you down? Jimmy Da Kid
Radical Records

Suburban Threat American Punk CD

I really like this one. Hailing from Sacramento this three piece plays fast paced angry punk with a hardcore influence. Not whiny punk which is pretty common nowadays - ANGRY punk. I really like the title track and of course the Bruisers cover (which they did well). "Big Mistake" is also an excellent song. Give these young Sacto thugs a chance. Cabel
TKO Records

The Templars

Biaus Seignors Freres CD/10" EP

A collection of previously unreleased Templars material. The first half of this is a collaboration between the Templars and the West Side Boys (France) Asocilae (Italy) and Yesterdays Heroes (Las Vegas). With tracks sung in each language to boot. The second half of this release is a reissue of 5 track featured on the Oi! This Is Dynamite comp. I don't think I need to tell anyone what to expect, if you are a fan of the Templars this is directed to you. Dutch
TKO Records

Terminus City Justice Isn't Always Fair CD

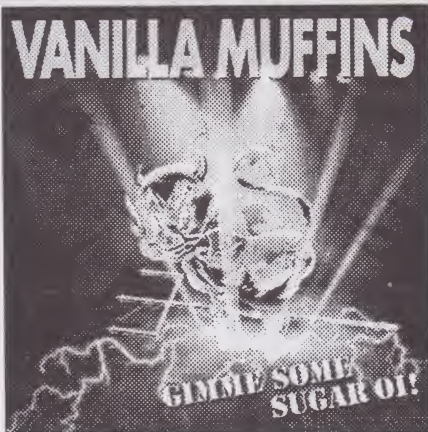
This is a good one. Terminus City is one of the "new breed" of American oi bands that are well worth your time and hard earned dollars. While faithful to the oi style they are brave enough and talented enough to strive beyond singing about beer, boots and fighting alone. This, their debut CD, contains several classics-to-be. Stand out songs for me are *Work For A Living*, *Coward* and the powerful anthem *Music For The Kids*. Also notable is the kick ass intro into *Fight Tonight* and the vocals on *Thank You*. Buy this CD, you will not be disappointed. James
TKO Records

Terminus City Justice Isn't Always Fair CD

I give up. I cant pull this CD out of the player. I try to put other CDs in.. honest.. TC has raised the standers of streetpunk with this disc. Every track rails along like a Buick nailhead engine! You know when you gun the engine the car rocks side to side with all the wound up power... thats what TC has bottled up and placed in the depths of this piece o plastic. If you don't own this disc go into your record store and demand it!! Go online and find it. Make it your mission to get it and cherish it like your first pair of boots, you wont forget this CD. Brian Bomb
TKO Records

Those Unknown Malice and Misfortune CD

In my heart of hearts I did not want to like this CD on personal princable. Here's a band who recorded a CD for GMM a couple years back and when it came time to go to press, the band said no on account of GMM being a racist, homophobic and sexist label by releasing such bands as Stormwatch and the Randumbs. What a fucking joke! Then the band turned around and agreed to release the record again (after an influential band member's influential girlfriend left him.) This 4 track CD blows away thier previous releases. Yey sadly they have chosen the flavor of the month here in the underground. Riddling the CD with Irish overtones and a Pogues cover. They sound more like the Strike (Mpls/Chi) than Those Unknown. . . . Dutch
TKO Records



Throwaway Generation Tomorrow's Too Late CD

WOW!!! This is a great California-Swingin' Utters-type band... especially being from Utah. What comes from Utah??? The guitar hooks are amazing. The vocals are even comprehensible, complete with great angst-ridden lyrics. Look out for these guys. I expect some even greater things to come our way from 'em.Chaz
Cyclone Records

The Traditionals No Choice CD

Generic Oi from the very first note. Hopefully in a couple more releases these guys will be better. It's definitely easy to tell that they haven't been together long. My advice for these guys is to try and do something original instead of regurgitating the same old crap. None of these songs really stood out while I was listening to it except for "Bastard Cops" because of how shitty and corny it was.Chaz
Self-released

The Thumbs All Lesser Devils CD

Pop goes the weasel and the weasel goes punk! The bastard child of NOFX and Fugazi has arrived short songs, fast songs, heavy songs. The Thumbs actually have something good working for them, their style isn't too original but the vocals are the saving grace for this band. A definite desperation can be heard and with out that these songs would fall flat.Dutch
Adeline.

U.K. Subs Crash Course • Live CD

Alright, now I saw these guys on the Chaos tour and I believe they are going to be making their way across the states again soon. I am usually apt to bash these guys, for the mere fact that they have at least 2 CD reviewed each month and quite frankly I get sick of hearing them. Granted this here is another packaging of all the same songs

once again, but the saving grace is that this is a live recording giving the record a certain flare that separates it from all the other Subs releases this month. Of course all the standards are here, and the sound quality is exceptional for a live recording. . . .Dutch
Epitaph

Union 13 Youth Betrayal and the Awakening CD

I keep hearing about these guys but other than a track they had on the *Give em the Boot* Comp many years ago I have not heard them. New school punk played at breakneck speeds and still managing to fit in a guitar solo here and there. The music is tight and surprisingly clear for the pace. The lyrics are insightful and not common for the music associated with it. Union 13 have put together something worthwhile here, I can't say it's for me though.Dutch
Epitaph

Vanilla Muffins Gimme Some Sugar Oil CD

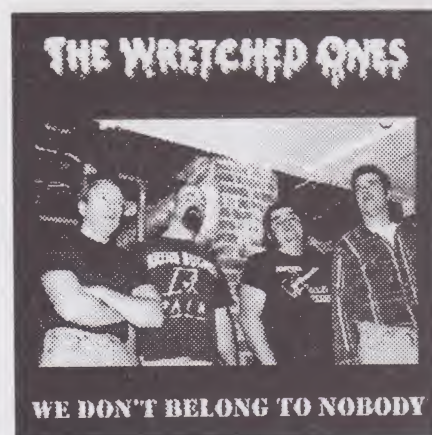
Sugar Oi? I guess its opposed to metal Oi! Well regardless of the fact that I never thought I'd hear Sugar and Oi together in a sentence, these guys are fucking amazing! Frankie Flame sings the first track, about how Vanilla Muffins are big fuck ups, but they cant be too bad, touring with the Bruisers, PTTB, and Mad Parade. This Swiss outing is pretty poppy and upbeat, with sing a long songs about their soccer team (Blue Red Forever), their country (Switzerland) and even a song called "Mike Tyson". I guess they like him over there...The weirdest part is 3 different songs with "Mommy" in the title. Maybe its an inside joke. Toy Dolls would be proud.Jimmy Da Kid
Knockout Records

Voodoo Glow Skulls Symbolic CD

It's hard to say that the Voodoo Glow Skulls have not made a name for themselves. They have done their time and have stuck to a sound that most people assume has been retired. So what is a band to do, release another album. A onetime big fan of the VDGS I still have problems with the vocals, most of which just seemed to be spoken, spoken like a man with a nasal infection. The full force of the musicians behind him could be packaged and sold on their own, they are the motion of this CD. Dutch
Epitaph

The Wretched One We Don't Belong To Nobody CD/LP*

Damn, a brand fuckin new Wretched Ones. It's hard top the older records, after listening to them over and over for years, the new material almost seems foreign. It took me a couple listens to truly appreciate this



CD. All the songs contain the standard Wretched Ones ingredients: songs about the working class, beer, working, breaking the rules and taking no shit. Don't forget about B.T. Bob and Mike, together they lay down some of the strongest music to hit the streets, if half the youth in America could rock as hard as these guys punk rock would rule the world. This record will soon take it's place among the other One's classics. . . .Dutch
Headache/*Knockout

Youthful Offenders Domination LP

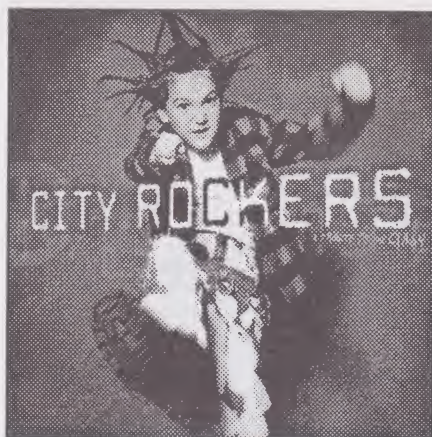
Young as hell and ready to carry on Oi!, Y.O. put out a pretty impressive release here. Somewhat reminiscent of the Cuffs, lyrically and musically, except with slightly more evolved songwriting. There is a hilarious cover on here of "Do your ears hang low?" called YARBLES, which is probably an amazing sing along song live. Songs by young skinheads for young skinheads, and if you saw them at Midwest Oi! Fest 2000 you know that they are already able to compete with the older guys.Jimmy Da Kid
Vulture Rock

V/A Believe The Hype CD

New breed hardcore, the gangsta rap of the white man!!! I see a lot of confused youngsters out there emulating the speed demons of this highbred concoction of hardcore and rap. I know I probably just pissed someone off by connecting the two. Don't deny the crossover son, it's suburban, it's white, it's new breed hardcore sucka!!! In your face. A couple bands on this comp don't fit my description, but then again some are even worse.Dutch
Too Damn Hype

V/A Brewed in Canada CD

A really good comp from Canada. Six bands contributing 2 or 3 songs each. There are no bad songs on this comp, they range from good to great. Even the contributions by The RABBLEROUERS (a band I'm not fond of) were good. My favorite band on this one definatly goes out to The SUBWAY THUGS. This comp is well worth your time and



money. Canada, I will now forgive you for William Shatner. Put out a Brewed in Canada Vol 2 and I'll forgive you for letting in those filthy draft dodgers a while back. . . .Cabel
Blind Beggar Records

V/A City Rockers: a Tribute to the Clash CD

If the the Warner Brothers label Clash tribute did not kill you, here is some salvation. Featuring punk rock legends MURPHY'S LAW, FANG, and ILL REPUTE. Plus newer names to the game STIGMATA, SAVES THE DAY and INCOGNITO. It hit and miss, some of the "interpretations" are a little too far out for me. Beyond that it is quite good. .Dutch
Chord

V/A Midwest Rules Vol. 1 CD

Man, I never realized just how angry those folks out in the American mid-west are! Then again, I guess being stuck out in the middle of nowhere with all that livestock to tempt one romantically it would get to you after a while. Haha. Then again I guess some bands don't really apply to that stereotype such as MURDER CITY WRECKS (Detroit), AMERICAN DREAM and PRONOUNCED DEAD (both from Chicago). This CD is jam-packed full of angry sounding bands. Some sound angry and talented (good bands), others just plain angry (mediocre bands). Some of this is pretty straight forward hardcore in nature (DOGFIGHT), others have that street punk sound going for them (BRASS TACKS, BRASS KNUCKLE BOYS), others just snotty punk in sound (LAST YEARS YOUTH, DAGGERS). As with most compilations there's usually something on it everyone will like. Myself, I was partial to the BRASS KNUCKLE BOYS and BRASS TACKS tracks. The rest, eh. . . .Canadian Mike.
Haunted ToOwn

V/A Might As Well... Can't Dance CD

This comp starts off strong, but as it moves along it gets progressively weaker. Not to mention that Adeline mainly deals with the poppier side of punk. But I digress, many of the bands on here are rockin full force, albiet



some of it is a bit campy, they pushing forward and it comes out in the music. A couple of the bands truly stand out: DILLENGER FOUR, THE CRIMINALS, ONE MAN ARMY and FREE BEER whose track *Money or my Car* sounds so familiar I'm pulling my hair out trying to figure out what 80's California band it sounds like. . . .Dutch
Adeline

V/A Never Say Die (Vol 1) CD

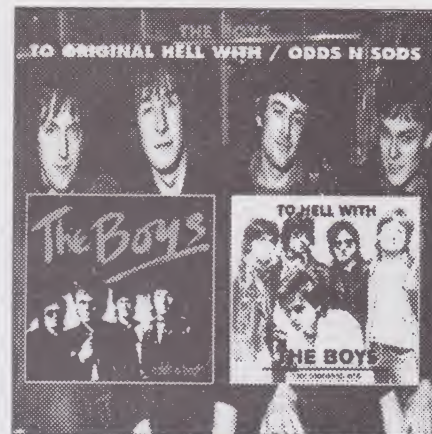
Usually with comps you end up getting a lot of bands that sound vaguely the same. Not here folks, the CD contains some straight up oi, hardcore, punk, and metal, not too mention bands from Serbia, sweden, Germany, France, Poland and many other countries. The quality of the songs varies from band to band but nothing to drastic to turn your nose up. Honestly though only a couple bands on this comp really stand out (in a good way) JINX, PORTES, HEADCASE and RABAUKEN. . . .Dutch
Sick Mind

V/A Punk-O-Rama #5 CD

The Punk-O-Rama series is a generous helping of all that Epitaph has going on. Tracks from upcoming releases and some favorites of recent releases. If the stock of Epitaph bands it right up your ally then there is no denying that this is for you. On the other hand if only a select few bands seem to get your willy started this comp may be something you will want to avoid. Epitaph has a wide variety of bands and unless you got a remote control for your stereo you'll be getting up everyother song to hit the skip button. . . .Dutch
Epitaph

V/A Streetpunk 99: The Midwest Oi Fest CD

Great compilation! This features many of today's top punk and oi bands including: LOWER CLASS BRATS, DISORDERLY CONDUCT, BEERZONE, NOTA, THE CUFFS and more, giving their all for you and me. RSVP from PATRIOT has been one of my favoritess for quite sometime and that was reinforced yet again. The MAIN STREET SAINTS con-



tributed several songs including and emotional and moving "Ireland" performed with Scotti Lyons of PIST-n-BROKE. The WRETCHED ONES throw in a couple too from their set which no doubt ended the Midwest Oi Fest at a high point. The only negative thing I can say about this CD is that everytime I listen to it I am reminded what a great oi fest I missed. Pick this up, either as a memento of a great show or just as an all around great CD of live punk and oi. . . .James
DSS Records

V/A A Tribute To Terrible CD

The highlight of this for me was the perfect title. This is truly terrible. A wierd assortment of = heavy metal, death metal, crust, rap and just plain bad bands. This was absolutely painful to listen to and once again proved the division between hardcore and punk grows ever wider. If you like unintelligible vocals and metal then you'll like this. If not - just say "no". . . .Cabel
Chord

Sloppy Seconds

Angelic Upstarts The BBC Punk Sessions CD

As much as I love the Upstarts, you can only re-issue so many different versions of the same songs, y'know? This CD collects the band's sessions for John Peel between the years of '78 and '81. Most of the stuff here is great, as expected, but as I said before; you can really only own so many different versions of the same songs before it just gets pointless. Your call, really. . . .Christian
Captain Oi!

The Boys (The Original) To Hell With/Odds & Sods CD

Any Guns and Roses fans out there, come on admit it, I know you exist. Anyways if you want to know where G-n-R pulled their influences from it is nowhere more likely than from the Boys early material. As a matter a fact *Knockin On Heavens Door* is a Boys cover, kinda sorta at least. The Boys track is called Terminia Love, I don't know about the



actual title of the G-n-R track, but the both have that "knock knock knockin on heavens door part." Anyways, the Boys have stood the test of time and are probably one of my favorite multiple-reissue band. Their old school rock sound mixed with the early ages of punk has caught me off guard more than once and is truly an original. . . . Dutch
Captain Oi

The Crack The Best of the Crack CD

Sometimes I don't know why I even bother listening to these before I review them, I know what it sounds like, I already own this record in one way or another. If you already know the Crack's distinctive sound then you can skip to the next review. For those of you who don't, let it be known that the Crack practically invented the Brit-Oi-Pop sound. For the most part all the songs are about women in one way or another, the old school version of the Vanilla Muffins as it were. I have always liked these guys but it been something I can only take in measured doses. . . . Dutch
Captain Oi

Demented Are Go In Sickness and In Health LP Kicked Out Of Hell LP

The rerelease of these two Demented classics could not come at a better time. Rockabilly, Psychobilly and all other things billy are on a uprise or at least gaining a wider audience. The broken down sound of psychobilly with its thumping stand up base and surf/country influences has a certain addictiveness to it. It also helps that the songs are filled with humor, horror, and sex. Both of these records are classic examples of how the music need to be played. . . . Dutch
Knock Out

Eddie & The Hot Rods Life On The Line CD

Classic Balls to Wall Rock and Fucking Roll !!!!! A great, great reissue of a great, great album. The bonus tracks are good too: You get songs that were only ever released as singles and nowadays would cost you a mint

to get.... even on E-bay (trust me... I checked). Rock and Roll Motherfuckers!!!Chas
Captain Oi!

Eddie & The Hot Rods Teenage Depression CD

One look at the band photo in this and I knew I was in trouble. I don't like bellbot-toms, I don't like aviator sunglasses, and... nope, I don't like Eddie & The Hot Rods, either. This isn't Oi! Or punk; it's just boring pub rock. Somebody really ought to talk some sense into Mark Brennan; just 'cause they played with the Sex Pistols don't make 'em punk, buddy. To be fair, a few more rockabilly-sounding numbers on this are actually okay, but when the best song on your album is a cover of The Kids Are Alright by The Who; there's a problem. All I can say about teenage depression is that I'm depressed I wasted the time listening to this. . . . Christian
Captain Oi!

The Ejected The Best of The Ejected CD

OK, if you like your Oi! old, British and pounding with East London attitude, you WILL love this! Taken from their two albums and a few EPs, you get some obvious classics like *East End Kids* and *Have You Got 10p?* as well as a fistfull of other boot-stomping, pogo-inducing riot starters. Even the last five tracks recorded in '97 are a fair match for the older stuff, which is saying a lot, especially in light of the recent rash of less-than-impressive comeback efforts I've been hearing lately. So raise a pint of Bass, salute the Union Jack, put on yer best Cockney accent and go find this! Jeff
Captain Oi!

Kidnap 79-85 CD

Way before my time this band was kicking it and from the sound of it inspired a lot of the early West Coast bands. French Oi/punk has always had a softspot in my heart, they are chartaristacally more meldy driven than American or English punk. Sadly though this is the first time I have ever heard these guys, completely my loss. It is a excellent non-Captain Oi example of your punk rock roots. . . . Dutch
Upstart Records

Klasse Kriminale Odiata & Fieril - the early years 85 - 88 LP

A classic of Oi!, this album serves as a healthy reminder that some of the best acts dont speak English. This 1988 reissue translates to "Hated and Proud." Klasse Kriminale's raw, early sound is reminiscent of the Last Resort. Three of the songs also serve as a reminder that ska used to be skinhead music, including a cover of the Maytal's *Monkey Man*. One of the best tracks,



Construito in Italia, is a haunting and moving, patriotic epic in the vein of *England belongs to me*. A must-own for any fan of European Oi!, if not any skinhead. . . . Tommy Gunn.
Vulture Rock

Lager Lads The Good and the Bad CD

First I'd like to apologize to all my Canadian friends, but the early years of the Lager Lads sucked fuckin balls. I've heard of bare knuckles music, but this was so bare, it was almost lifeless, each track sounded like it was being force out against it's will. A little later on the Lads must have grown together cause the music gets tighter with each 7 that is released. The no frills is still in effect but the songs are built much better. 28 tracks of Canadian oi history. . . . Dutch
Blind Beggar

The Lurkers The BBC Punk Sessions CD

Wow, this is good! I had never really heard The Lurkers before, and from the band photo and song titles like *I Don't Need To Tell Her*, I was expecting this to be nothing but crap pop music. But I'm diggin' this! The Lurkers played catchy and anthemic Brit punk, and were a definite precursor to the '82 UK bands like Special Duties; just check out songs like *Total War* if you need proof. Out of everything I got this month to review, I've been listening to this non-stop. Definitely worth picking up. . . . Christian
Captain Oi!

The Meteors Wreckin Crew LP

.This is a fine, fine Punkabilly/Rock 'n' Roll record. I don't know much about the band, but I know that they were alright. The record itself though is pretty rad. Collectors of vinyl would love the fact that it's half silver and half gold colored vinyl... split straight down the middle! To tell you the truth, that's what really impressed me about the record. If you don't wanna buy it... you can stop by my house too look at the beautiful vinyl... I'll have to charge admission though. . . . Chaz
Knock-Out

Oxymoron

Fuck The Nineties...Here's Our Noize CD

This is the fifth label that this record has been released on.... And it's still awesome as hell. You could tell by listening to this record, their debut album, that they were just going to get better, and they did. This record is an essential to every punk rockers collection. These German guys even write better lyrics in English than alot of American bands.Chaz

Knock Out

Red London

Streetlife: The Best of Red London CD

Every song on this CD is awesome. What amazed me most about it, though, is that the songs recorded in 1984 and the songs recorded in 1999 all sound like they were written and recorded at the same time. It's amazing to have that kind of consistency for 15 years. Standout tracks include: *Once Upon A Generation* and *This Is England* (Part 1 & 2)Chaz

Knock Out

The Saints

Eternally Yours CD

Initially released in March of 1978, The Saints second full length is still regarded as it's best. The song writing is great and the inclusion of horns, harmonica and acoustic guitar gives it a nice diversity that other punk rock of the time didn't have. *Lost and Found* is probably one of the best songs I've ever heard. *This Perfect Day* ain't too shabby either. The inclusion of three bonus tracks gives the big Saints fan a reason to buy the CD as well.Chaz

Captain Oil

The Saints

(I'm) Stranded CD

I heard the second Saints album before I heard this one and I was kinda disappointed by this one. Don't get me wrong... It's a great record, but there isn't any tracks quite as good as *Lost & Found*.... the title song comes the closest. For Saints fans... this is a must, especially for the bonus tracks. But if you're new to the band... Pick up the other record. (see review)Chaz

Captain Oil

Sham 69

Rarities 1977-80 CD

Nope, sorry. Trust me, I love Sham 69 as much as the next guy, but this... this is just terrible. A bunch of crap demos and three songs that were intended for the *Quadrophenia* film soundtrack. All the songs here showed up on other releases with different names, and most aren't even off the early, great stuff; the majority were down after Hershman Boys, which was when these guys started to slide. Sham 69 were a great

band, but this? Don't bother. ...Christian
Captain Oil

Slaughter & The Dogs

Do It Dog Style CD

If you read this fine magazine on any sort of regular basis, you should know all about these guys due to the in-depth expose written on them last issue. If you missed last issue, shame on you; go cry in the corner. Slaughter & The Dogs had their own style, that's for sure; they sound like a mix of the Rolling Stones and '60's rock -n- roll with street-level punk rock. I've always loved this band, though I do know a few people that can't stand them. Still, the song *Where Have All The Bootboys Gone* propels these guys into legendary status in the world of punk rock, no matter what anyone says; one of the most incredible streetpunk anthems ever written, hands down. Check this band out.Christian

Captain Oil

Snix

Archives CD

I'm a huge fan of French Oi, Warrior Kids, Evil Skins, Brutal Combat, Skinkorps and this band Snix. Vulture Rock seems to be the only label in the US who would care enough and put out the effort to find this. This CD consists of unheard basement type demos from 1984 & 85 as well as live tracks. It's got the classic French Oi sound; melodic yet at the same time very powerful. Because these are demos it doesn't show the band in their best form but it's not bad just kind of tiny, on the other hand the live tracks taken from a show in Belgium have more of a full sound. The booklet is cool too, with old photos, discography, band history in both French and English, and an interview from an early issue of *Pure Impact*. It's a good CD but I would only suggest buying this if you are really into French Oi or just want to hear a style you've never heard before.Mad Mitch

Vulture Rock

Special Duties

The Punk Singles Collection CD

Kings of re-releases, Captain Oil, have put together a tough little cd by the SPECIAL DUTIES. If you haven't heard them, you have some catching up to do. Nice gruff punk rock from England, that spawned from what bands like Clash and Sex Pistols had created. All of their old classics ("VIOLENT SOCIETY", BULLSHIT CRASS) are here and some newer tracks too that are equally as good. Great liner notes to find out about each song, like exactly what they think about Crass: "Punk had nothing to do with them.", and how much they love the Spirit of '77: "I wish it could be '77 all over again!". Lastly, two great covers: *Tommy Gun* by the Clash, and *Shadow* by the Lurkers. This reissue is great for us young guys who werent around to

buy the LP's and dont wanna search around for them on eBay.Jimmy Da Kid
Captain Oil

U.K. Subs

Brand New Age CD

This is a re-issue from a band which never seems to let up. They've been going for over twenty years now and show no sign of slowing down. I remember back in the mid 80's you could find someone in a U.K. Subs t-shirt just about any day in downtown Toronto. They were huge back then and this album was a big reason for that popularity. Originally released back in 1980 this album spawned a couple of singles which made it into the U.K. charts, namely "Warhead", "Brand New Age" and "Teenage" all placing in the top 40. The rest of the album is an absolute classic as well with tracks such as "Emotional Blackmail", "Rat Race" and "500 CC". Also included are ten bonus tracks which include the single versions of songs and a cover of "She's Not There". If you like your punk tuneful and angry with sing along type lyrics, you must pick this up. Actually, even if that isn't your "thing" you should pick this up as an important part of punk history. Canadian Mike.

Captain Oil

U.S. Bombs

Put Strength in the Final Blow (CD)

This is a reissue of the Bombs first LP on glorious digital plastic. If you're like me and sick of listening to the taped copy you got off your friend's warped, scratched and cigarette-burned vinyl, go find this. Some of the best '77 punk to grace the dismal reaches of Orange County.

I gotta get something off my chest though. I know it's punk rawk to have your lyric sheet hand-scribbled with the odd word or two crossed out and what not, but if you're going to put it in a CD booklet, MAKE THE WORDS BIGGER! Or at least include a free novelty magnifying glass for fucksake! There, I feel better already.Jeff

Alive Records

U.S. Bombs

Never Mind the Opened Minds (CD)

Another reissue, this CD contains the *Never Mind*... mini LP and the first Bombs EP. Overall, I'd say some of the best this band has put out. *Go Back Home* and *Retreads* being two of my personal favorites. I could have done without the reprise of *Ballad of Sid* tacked on at the end though. One punk rock ballad per album is plenty enough for me, thank you.Jeff

Alive Records

The Vibrators
The BBC Punk Sessions CD

Eh. I always thought The Vibrators were pretty good, but I was never their hugest fan, and this doesn't do anything to change my view of them. They weren't bad when they were doing the straight-up '77 punk rock, but when they threw in all the Glam, pub rock and pop influences they lost me. As far as this release goes, there's some good songs and some simply mediocre stuff; but the synthesizer and saxophone on the live tracks at the end are just completely wretched. Whatever; if you're really looking for something by this band, pick up their Pure Mania LP. Fans might want this, but I can't see many die-hard Vibrators fans reading this, anyway. Christian
Captain Oi!

Vicious Rumours
The Best Of... (CD)

On the more playful, tongue-in-cheek side of '80s British Oi, the Rumours give heartfelt meaning to the old adage "Have a laugh and have a say." Collected here are twenty of their best. Plenty of power, rough yet often melodious. Makes me want to down a pint or three and go piss on a disco dance floor. If you're bored with politics and hardcore attitude, this is just the drunken bad influence you need to spin you off your bar stool. So get up front, sing along and have some fun for a change, or get bent! Jeff
Captain Oi!

Vice Squad
The Very Best Of... (CD)

Before the Social Chaos Tour last summer I could probably only name two Vice Squad songs: *Last Rockers* and *Stand Strong Stand Proud*. I don't know how I failed to procure anything other than what was put on the 25 or so Best of Oi comps sitting on the shelf. But finally, here it is in my eager little hands. Spanning the years '78-'85, this CD features 24 British streetpunk gems. Listening to this, I kept thinking, why don't more female punk singers sound this good? Prospective front-grrrls could (and should) take a few lessons from Beki Bondage. The energy of the music comes through without any of the high-pitched cat fight screaming. Beki's vocals are more flirtatious and seductive. I don't know about you, but a woman screeching at the top of her lungs for the length of an album just reminds me of some love spats best forgotten. If you like old Siouxsie and the Banshees or X-Ray Spex, pick this up. You won't be disappointed. Jeff
Anagram Records

The Wanderers
Only Lovers Left Alive CD

Only one group of people who read this zine by will want this CD. Stiv Bators, front-man of the legendary Dead Boys headed up this group in 1980. I can honestly say there



is nothing else good to say about this CD.
Dutch

Captain Oi

The Wretched Ones
The Wretched Ones LP
Go To Work LP

The Godfathers of New Jersey Oi, the Wretched Ones!!! This summer, not only did the Wretched Ones release a CD full of new material they had 2 of their previous releases stuck on vinyl and repressed overseas. *The First Song* starts off the Wretched Ones maiden release from their 1993 self titled album. From there the record is filled with classic drinking songs that are rarely unknown. The treasured *Go to Work*, with *Take Us To Your Leader*, *The King*, *That's Why I Drink Beer* what's the point of naming my favorites you should already own a 9th generation of this tape. Dutch
Knock Out

V/A Strength Thru Oi CD

A record I've been looking for, for a long time. Came out on Decca about 19 years ago, now keep in mind I've heard a lot of these songs on various best of compilations. But to have them together the way they were originally released is nice. The bands on here are the original British Oi bands now regarded as pioneers and legends. The two 4SKINS songs on here are nothing short of earth shattering *1984* and *Sorry* a song that has been my theme song for several years. "I won't say sorry for what I've done I won't say sorry for having fun, I won't take the blame and ain't gonna be ashamed". There's a *LAST RESORT* song on here I've never heard before called *Working Class Kids*. *COCKSPARRER* is on here too, *Taken For a Ride* and *Running Riot* Some of the more obscure bands like *SPLODGE* and *CRIMINAL CLASS* did nothing for me. *TOY DOLLS* I almost feel guilty liking, bouncy brit punk with a lead singer that sounds like he inhaled an entire tank of helium. Hey I even like some of the poems if you don't have this record what the hell are you waiting for!!! Mad Mitch
DSS Records



The ending of the book editorial. Normally saved, in such cases as this, to fill up the space left by errant record reviewers who choose not to turn in their reviews like so many hippy slackers.

I would like to take this space to let the faithful few know that we are cutting back production. We have attempted to release the zine on a quarterly basis (thats four a year ya schmoe), and up til the last issue and this we have been able to keep the pace. However this issue is a healthy 3 months late and that to me is unacceptable. So in remedy we are only going to put out 2 issues a year. Yep, 2, duece, a couple.

What kind of remedy is that you ask?

You'll definitely get more bang for your buck, double the issue size and throw in some promos and you'll think Christmas comes twice a year.

So you're not losing much, in fact you'll be gaining, better interviews, better features, more record reviews, each issue will be a cornucopia of skinhead, punk and oi information. Hell I even run a spell check before I send it off to the printers.

You pricks out there can help by sending in interviews that you have done, pictures for the gallery, fuck, just write me a goddamn letter telling me you wish I just fold it up all together. I have offered the pages to the masses from day one and only a few have taken up the quest. Where have all the boot-boys gone?.

American Upstart
P.O. Box 10005
Kansas City, MO 64171
www.americanupstart.com

Oh yeah, that little logo above the letter is our bumper sticker, want one? Send a buck plus a stamp (33¢ or 34¢ I don't know which)

Next Issue..... Hell I havent decided yet, but it'll be good.

The *American Upstart* play list:
(in no particular order)

- 1:** Bonecrusher
- 2:** The Staggers
- 3:** The Hives
- 4:** Buddy Guy/Junior Wells (acoustic)
- 5:** Blind "Willie" Johnson
- 6:** GC5
- 7:** Johnny Cash
- 8:** Scott Dunbar
- 9:** Terminus City
- 10:** Murder City Devils

I suggest each and everyone of you investigate one or two of the bands above... you'll be a better person for it.



Get down to your local record shop and ask for these CD's



Oxymoron

"BEST BEFORE 2000" Singles Collection CD \$11.00

You asked for it, here it is. 18 rare and out of print tracks from one of the 90's top Punk bands. Includes covers of songs by Cock SParrer and Blitz, plus it even has a video for their song "Run From Reality" which you can view on your computer

DEAD EMPTY

"BLAME LUCK BLAME FATE" CD EP \$8.00

Formed from the ashes of Bomb Squadron, Dead Empty turns out some infectious streetpunk. All the fanzines are giving these guys rave reviews and rightfully so. Get this disc and find out what all the fuss is about. We're sure you'll love it!



THROWAWAY GENERATION

"TOMORROW'S TOO LATE" CD \$11.00 / LP \$9.00

The 2nd full length from these four punks. Hard hitting and emotional streetpunk is what you get here.

"Throwaway Generation is everything streetpunk should be, and then some" is what American Upstart said about their first album

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